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# The ART NEWS

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PORTRAIT OF MISS BROOKE

*This work is included in the collection of the late S. B. Joel, Esq., to be sold on May 29 to 31 at Christie, Manson and Woods in London.*

SIR THOMAS LAWRENCE, P.R.A.



"JOSIAH H. CHILD"

By JOHN LAVALLE

## MAY CALENDAR

15 Vanderbilt Avenue

7th to 18th Flower Paintings by EULABEE DIX.

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# The ART NEWS

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S. W. Frankel, President

NEW YORK, MAY 4, 1935

## Christie's to Sell Notable Holdings Of Joel Collection

Rare Paintings and Furniture And Fine Meissen Porcelain Feature Important Dispersal Set for End of May

LONDON.—As announced in a box in last week's ART NEWS, the sale of the collection of the late S. B. Joel at Christie's on May 29, 30 and 31, will bring upon the auction market an unusually fine group of English XVIIth century portraits, as well as a distinguished selection of French and English furniture and Meissen porcelain. The pictures to be offered, slightly over fifty in number, give clear evidence of Mr. Joel's strong predilection for English XVIIth century art and the sale is undiluted by extraneous offerings in other fields. A number of the highly prized Kandler figurines and groups are of primary interest in a large series of Meissen porcelains, while some superb Chippendale chairs and tables appear among the furniture. Italian bronze statuettes, and French bronzes and decorative objects are also included in the dispersal.

The paintings, which will be offered on May 31, comprise an unusually large group of Morlands, twenty-four in number and nine Romney portraits, as well as some excellent and highly characteristic examples by Gainsborough, Hopper, Sir Thomas Lawrence, Raeburn and Reynolds. Most of the Morlands have figured in important exhibitions and are chronicled in the literature of art. Both charming moral anecdotes and the more homely peasant scenes are well represented in the selection. "A Carrier's Stable," which we reproduce in this issue, is typical of the artist's inherent strength of form and realistic vision in depicting the life of the English countryside in its humbler aspects. Like many of the Joel Morlands, it was engraved by William Ward. The titles of other paintings, such as "The Deserter Taking Leave of His Wife," "The Effects of Extravagance and Idleness" and the delightful pair, "The Comforts of Industry" and "The Miseries of Idleness," suggest the artist's strong moral feelings, which were fortunately allied with a poetic feeling for nature and an exquisite sensitivity to nuances of draughtsmanship and color. Taken as a whole, we have rarely seen as tempting a group of Morlands appear on the auction market.

A number of paintings of the famous Lady Hamilton in various costumes appear in the Romney series, which comprises many works recorded in the volumes of Humphrey Ward and W. Roberts. In this issue we illustrate the portrait of the actress as a Welsh girl, while elsewhere in the group she is the beautiful model for Romney's conception of Cassandra, Ariadne and Supplication. Also notable is a full-length portrait of Miss Boone and Master Boone. This canvas, which was painted in 1778, was exhibited at Burlington House in 1904 and is mentioned in Romney's *Memoirs*. A year earlier in date is the "Portrait of Mrs. Charteris

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## "Needlework of Today" On View at Vernay Galleries



GROUP OF EXHIBITS IN "NEEDLEWORK OF TODAY"

These examples are included in the exhibition of modern needlework now on view at the Vernay Galleries for the benefit of The New York Association for the Blind, Lighthouse No. 1, and the Adopt a Family Committee.

By MARY MORSE

The recent revival in America of interest in needlework as an art presents something of a paradox, which is likely to be upsetting to preconceived masculine theories. Only two or three decades ago, when late Victorian standards of life and fancy work still prevailed, patient women sat quietly in their parlors whiling away the hours with centerpieces and sofa cushions of which, fortunately, only a small quota survive. The second benefit exhibition of "Needlework of Today," which has its preview today at the Vernay Galleries, is like its predecessor a revelation of the high standards of craftsmanship which have recently developed in this field. This change is not due entirely to the purer taste which now governs our choice of objects for the home. It must also be attributed to the professional spirit which the entry and competition of large groups of women in all phases of activity have brought to their work. This new sense of perfection and personal pride is strongly reflected in modern needlework. And so in the midst of the complexities of the machine age, it is psychologically interesting to find that many socially prominent women have gone back to the patient traditions of the XVIIth century and even earlier periods. The exquisite pieces in petit point, for example, are a striking illustration of this realization that the creation of beauty in the applied arts is a slow and delicate process, governed by the same rules of precision, love and selectivity which guided the needlewomen of earlier eras.

Although, owing to space limitations, no lace, linen or patchwork quilts are included in the present display, the exhibition reveals in general

the same breadth of interest and enthusiasm as was found last year. As before, the popular gros and petit point, used for the most part as upholstery for chairs, settees, firescreens and card and backgammon tables, predominates. However, there is a larger quota of embroidery in original designs, together with a notable percentage of entries ranging over the entire field of historic European and American patterns. And so, the women who are represented in this exhibition have through their adoption of needlework as a fine art covered in the deepest and truest sense the fascinating history of embroidery techniques and patterns throughout the ages.

Individual temperament and taste are clearly reflected even in those pieces which conscientiously follow classic prototypes. Humor and phantasy flavor the display, both in those works which recreate the fresh, two-dimensional style of the Gothic period and in the various samplers and embroidered pictures harking back to the quaint fashions of the early and mid-XIXth century. The vigor of Jacobean and Stuart craftsmanship; the subtlety of Italian XVIIth century satin stitch and the delightful floral and figural motives which developed both in France and England during the XVIIth century are found here in examples as perfectly executed as their predecessors. The charming moods and variations of motif which developed during the Louis XV and XVI periods are particularly well represented in embroideries which range from the gayety of Chinoiserie to the sumptuous formality of the designs inspired by Aubusson rugs.

Despite its great diversity of material, the display is unified by the

common philosophy of the exhibitors that needlework should have a definite function in the home. The pieces shown have obviously been created so that the glow of pure color and the vivacious contrast of pattern against plain surfaces of mellow wood may bring warmth and imagination into interiors. In addition to the larger pieces of furniture previously mentioned, wall hangings and rugs, designed in this same spirit, are all to be found. The many ingenious maps, embroidered pictures and samplers have a genuinely decorative quality, only too sadly lacking in the pretentious amateur watercolors and china painting of thirty or forty years ago.

Although any mention of individual items is impossible in a display of this size, our illustration shows a representative group of various types of work. The needlepoint settee of Mrs. C. M. Fleischmann shows the effectiveness of bold flower and bird patterns as upholstery for period furniture. Mrs. C. Oliver O'Donnell's rug, hanging above the settee, reveals a clever adaptation of motives from the jungle as a gay note in modern decor. The quaint firescreen and sail-boat picture, both executed by Mrs. Kenneth Budd, are typical of the quality and phantasy in the small scale work. The Queen Anne side chair, sent by Mrs. Laurence Smith, shows the feeling of the modern needlewoman in choosing a design which will enhance the simplicity and proportions of the frame it adorns.

The display, which will be shown to the public from May 6 to 11 for the benefit of the New York Association for the Blind, Lighthouse No. 1, and the Adopt a Family Committee, includes no antique pieces or work by professionals. The exhibition committee is composed of Mrs. William W. Hopper, chairman; Mrs. Courtlandt D. Barnes, vice-chairman; Mrs. Ethel L. Haven,

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## The Portrait Art Of Four Centuries At Fogg Museum

Notable Paintings and Drawings Included in Loan Exhibition of Examples From Museums and Private Collectors

By ROGER GILMAN

CAMBRIDGE.—Portraits of four centuries form a stimulating and rich exhibition in the main gallery at the Fogg Museum. Here examples of wide variety may be studied in several schools, from their beginnings in France and Germany down to the early years of the present century. The addition of drawings by many masters gives fullness and raises queries or comparisons. Among the likenesses, portraits of vivid personality may be seen. Included in the loans are such paintings as Miss Helen Frick's Hogarth and Goya; ex-Governor Fuller's Van Dyck, Zuloaga, and Orpen; the Vose Galleries' Ramsay, and Duveneck; the Museum of Fine Arts' new Velasquez and a bust by Houdon and the Addison Gallery's Whistler and Bellows.

The four centuries listed in the exhibition's title are exclusive of the Italian field. From the XVIth come two drawings, a Clouet and a Dürer. In both, the aim is a beautiful picture. They are essentially records of their aristocratic sitters but they are dignified in pose, rich in costume, non-committal in character. One painting, an impressive portrait of Luther by the school of Cranach, is bourgeois in pose and costume but equally lacking in psychological commentary. The XVIIth century's greatness in portraiture is not easy to show in a small exhibition but the difficulties are bravely attacked. Its aristocratic renderings, of pomp and color, are found here in the Flemish school in such works as Van Dyck's silver-toned "Princess Mary" and Gaspar de Crayer's opulent depiction of Rubens' wife. The dignity of Velasquez is here also in his "Poet Gongora." Protestant Dutch pictures, sober in subject and hue, are presented by Hals' "Preacher" and Rembrandt's "Old Man," both from the Fogg's own Naumburg collection.

The XVIIth century in England, with the Flemish legacy of color and suavity, is given us in a Hogarth and a richly-toned Ramsay. We need only step upstairs to find it enlarged by two Gainsboroughs and an impressive Raeburn. Only the later XIXth century is included in the survey, but its departures from its predecessors are strikingly shown. One finds no aristocrats, no formal clothes, no posing. Instead there are theories and individual styles such as an elusive study in low values, "Madame Camille d'Avonille," by Whistler; varieties of technique and lighting by Duveneck and Cotter; and spontaneity reaching its limit in the hunched-up figure of an engraver drawn in his shirt sleeves, by Degas.

The portrait drawings interspersed among the paintings add greatly to the interest of the show. Many names not

(Continued on page 5)

**Pageantry of War  
Provides Theme  
Of Paris Exhibits**

By MARCEL ZAHAR

PARIS.—Two of the most interesting exhibitions now being held in Paris have for their theme the pageantry of war. The ships of the line a hundred years and more ago were things of grace and beauty, and even land warfare in the XVIIth and XVIIIth centuries was invested with a certain pomp and seemliness. Both land and naval warfare, in fact, furnished inspiring subjects for the artist's brush. Moreover the great French kings and generals saw to it that only the best artists of the day should immortalize their exploits and paint their portraits. These are among the various reasons why the two exhibitions I have in mind—"Deux Siècles de Gloire Militaire (1610-1814)," at the Pavillon de Marsan, and "A la Gloire de la Marine à Voiles," at the Musée de l'Orangerie—are as attractive to the discriminating picture-lover as to historians and hero-worshippers.

At the Pavillon de Marsan we are shown a pageant—a cavalcade on canvas—of sovereigns and soldiers during two eventful centuries of French history. Amongst them are Louis XIII, with Gassion and Guebriant, the commanders of the army which Richelieu brought into being; Louis XIV and his Marshals, Turenne and Condé, Villars and Catinat, Luxembourg and Vauban, heavily accoutred in cuirasses. Studying the costumes of the military men associated with Louis XV—Bloglie, Saxe, Belle-Isle and d'Harcourt—we find that iron has given place to lace. The Republic brought back a severer man; its generals, Hoche, Marceau, Kléber, Deseix, and the commanders of the fourteen armies mustered by the famous Carnot, have a look of grim ferocity in their high-plumed helmets. When Bonaparte became Napoleon the army reached its zenith not in numbers only but in outward splendor, and the portraits of its leaders—Murat, Ney, Bessières and Duroc—are particularly impressive. In this section we are shown the Emperor's hat, along with others, in a glazed cabinet; it looks curiously small and simple beside the huge, elaborate headgear of his generals.

It is noteworthy that military uniform in the full sense of the word makes its appearance only in 1670, when the cuirass fell into disuse. Its original purpose was merely to distinguish soldiers from civilians, and the earliest uniforms differed very little from contemporary "muffi."

The French kings had not only a flair for craftsmanship in art but a sense of its propaganda value, and they encouraged our best painters to celebrate the martial valor of the race and to immortalize its triumphs. Nor did they fail to commission these eminent artists for their own portraits, of which there are many fine examples in this exhibition: that of Louis XIII by Philippe de Champaigne; of Louis XIV by Coypel and François Girardon; of Louis XV by Van Loo, Bouchardon and J. B. Lemoyne. Three portraits of Napoleon are exhibited; by Prud'hon, Isabey and Carle Vernet. It is, perhaps, regrettable that the Louvre Museum did not contribute more extensively to this splendid portrait-gallery of French kings and princes. I was particularly impressed by the enlightened taste of our rulers in the XVIIth and XVIIIth centuries; for their official portraitists they almost invariably chose artists of



POTTERY HORSE

T'ANG PERIOD

*This unusually large black figure, which measures thirty-three inches in height and thirty-six inches from head to tail, is included in the exhibition of Chinese pottery figures, animals and birds from the Han to the T'ang dynasty at the Yamanaka Galleries.*

the first quality, and, what is more, conferred on them emoluments and prestige commensurate with their genius.

For all our aversion to the mechanized brutality of modern warfare we cannot but avow the tragic grandeur of the scenes evoked by these superb artists in their battle-pieces. Their natural talent was stimulated by the colorful diversity of their theme, the savage yet harmonious rhythms of sword and sabre conflicts, the dramatic mêlées of mass encounters, galloping and rearing chargers, vistas of battalions marching into action outlined upon the countryside like the dark squares on a checkerboard, the brilliant coloration of the uniforms. The XVIIth century pitched battle was indeed a composition ready to their hand—a battlescape in miniature (judged by modern standards)—every element of which could be observed at once from a convenient vantage-point and circumscribed upon a canvas.

Notable among the many "war-artists" whose work is shown here are Jacques Callot, Claude Lorrain, Nanteuil, Poussin, Mignard, Le Brun, Vouet, Van der Meulen, Antoine Wat-

(Continued on page 9)

teau, Martin des Batailles, Carmontelle, Tocqué, Casanova, Oudry, Cochin, Perronneau, Mme. Vigée, Boilly, Swebach, Gros, David and Géricault. I was particularly impressed by a canvas by Baron Lejeune, General Berthier's alde-de-camp, depicting the battle of Marengo. There is a comprehensiveness, a sweep and dynamic quality in this composition which makes it a masterpiece of its genre, a type of masterpiece all the more fascinating because we shall not see its like again; there is no glamour, and but little pageantry, in modern battles.

In the exhibition entitled "A la Gloire de la Marine à Voiles" at the Orangerie, we see the apotheosis of another defunct glory of the past—the sailing warship. The first exhibit, the "Siège de Rhodes," an anonymous canvas of the early XVIth century, is immediately followed by a striking picture of Henry VIII of England taking ship for the famous meeting on the Field of the Cloth of Gold (1520).

The sea-fights of those times were picturesque affairs; the frigates and three-deckers had nothing of the ana-

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**The Portrait Art  
Of Four Centuries  
At Fogg Museum**

(Continued from page 3)

otherwise possible for an exhibition of any average pretensions are thus included; Dürer and Clouet for instance, and Rubens and Ingres. This interplay of drawings with paintings is especially appropriate at the Fogg, where it is to be found in the permanent galleries also, on account of the Museum's pre-eminence in drawings and activity in exhibiting them. They offer a rare occasion to compare the two mediums in portraiture, their limitations and their possibilities.

Perhaps the parallel between the painting of an old man by Rembrandt and the linear portrait of Eric Satie by Picasso may be a trifle remote, but it is fascinating. A closer one is the pencil sketch of a man's head by Van Dyck and a painting of the princess beside it, or better still the painting of Nicholas Triest in the second floor gallery.

If we are tempted to ask why the paintings seem to advance scarcely further than the drawings in conveying the character of the sitters, the answer might be that a drawing, in the characterizing eye and mouth, can be almost as explicit as a painting. Besides, it often has an insight that the painting made from it has not, for it contains the freshness of the artist's first contact with his subject. When we examine the Clouet, or the two Ingres, we get an almost irresistible impression of a complete record of personality. But the drawing, being an abstraction, has an effect on our imagination more potent than we suppose. We realize it, to our surprise, when we compare the pen and wash drawing by Rubens and the painting by Gaspar de Crayer, both of the same woman, Rubens' wife. The painting, though by the inferior artist, does give a fuller realization of the woman's physical being, her rosy coloring, her heaviness. In addition, it creates an impression of temperament, by the textures and the orange color of her dress. If we turn back to the Rembrandt, we become further aware of what the painting can conjure up in suggestion of an attitude of soul, by



DESIGN FOR  
FOUNTAIN  
By BOUCHER

This example from the volume of Boucher's designs engraved by Huquier was included in the recent exhibition of "The Fountain" at the Fogg Art Museum.

its grayish cast, subduing all other tones.

In such an exhibition, one inevitably searches for the portraits that most of all convey a sense of personality, that reach furthest in both character and mood, with all that painting can add to harmonize or explain or enhance. Searching the gallery thus, the eye will rest first, I think, on Velasquez' picture of the poet Gongora, where all the irregularity of his features, all the brooding alertness of his mind are set in mellow blacks and browns. Near by is Goya's "Don Ascensio Julia," vividly and unsparingly put down, with unstable eye and mouth, in florid color and impetuous in brushwork. Next, the "Old Man" of Rembrandt halts us. Not because it is a great example of that master, nor yet a great character, but it records a consistent and rather subtle vision with a sombre painting that fits and enforces its meaning. Nobody here is more a living person than Degas' "Martelli," although he is only done in a small crayon study. In the far corner

we are confronted by the "Clementeau" of Orpen. It may be a rapid study, transient in attitude and eccentric in methods, but these befit the "Tiger." Above all, the man himself, skeptic, ferocious, indomitable is there before us.

Standing here, surrounded by all these men and women, from so many countries, of so many generations ago, one can not avoid the thought of them as persons. It seems like meeting so many ghosts. Is that really the formidable Luther at one end, and the terrific fighter Paul Jones at our elbow, and the great war premier of France just beyond? Is this Charles I's Princess Mary, and Rubens' handsome wife and little Anne Boleyn? We try to peer into their faces, but, like ghosts, their secret eludes us. Not the utmost that painting can do, perhaps not even the body itself, could give us the spirit that we seek, that made them what they were.

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# JOEL ART COLLECTION IN CHRISTIE AUCTION

(Continued from page 3)

and Children," which was formerly in the collection of the Earl of Wemyss, while in connection with the portrait sketch of Lady Craven it is apropos to quote the rich iambic tribute of Horace Walpole, penned in 1779:

"Full many an artist has on canvas fix'd  
All charms that Nature's pencil ever mix'd—  
The witchery of Eyes, the Grace that tips  
The inexpressible douceur of Lips.  
Romney, alone, in this fair image caught  
Each Charm's expression and each Feature's thought  
And shows how in their sweet assemblage sit  
Taste, Spirit, Softness, Sentiment and Wit."

Hoppner's "Portrait of His Wife," which we also reproduce, is an extremely decorative canvas, in which the beauty of the sitter seems especially designed for the feminine extravagances of XVIIIth century costume. This work, which has come down from the collection of the artist's son, has been engraved in mezzotint by John Dean and in stipple by R. V. Lodge.

Also to be noted from the illustration is the vivacity of Hoppner's "The Hurdy Gurdy Player," for which Miss Matilde Feilding, the daughter of Captain Charles Feilding, was the model. "The Portrait of Lady Mary Grenville," the daughter of the second Earl of Buckingham, is mentioned in *A Description of the House and Gardens at Stowe*.

The five Lawrences in the dispersal are all depictions of women and children. The poetical nature setting of "The Woodland Maid," which we illustrate, seems to have been inspired by a passage from Thomson's *Summer*. However, the little girl seated in the "mid-wood shade" was no imaginary nymph, but Miss Emily de Visme who afterwards married General Sir Henry Murray. The "Portrait of Miss Brooke" by this same artist is marked by great simplicity of treatment and the lack of adornment of the white dress accentuates the aristocratic beauty of the head against the mauve curtain. Of three Reynolds, the finest is the "Portrait of Mrs. Walsingham" of 1758, which was formerly in the collection of Lord de Ros. It is recorded in both the Graves and Cronin and Walter Armstrong publications.

In the catalog of the May 29 and 30

sessions, there are two features—a remarkable collection of early Chippendale and a Meissen group of some 170 pieces, including an exceptionally large series of the much sought pieces by Kandler. In the former category, a set of eight mahogany chairs and a settee, dating from 1740, are certain to arouse spirited bidding. The importance of this richly carved suite, distinguished by its use of lion mask and leopard head motives amid elaborate acanthus scrolls may be judged from the fact that it is illustrated in both *The History of English Furniture* by Macquoid and in *The Dictionary of English Furniture* by Macquoid and Edwards. A library writing table, which is outstanding among the larger Chippendale specimens, is also illustrated in the Macquoid and Edwards volume. Chippendale's great virtuosity as a carver is likewise displayed in several single armchairs, dating between 1735 and 1745, whose quality may be judged from the example selected for illustration. Also of great appeal to collectors seeking a complete set of Chippendale chairs is a set of six dating from circa 1740 with vertically pierced splats intersected by rosettes and knees ornamented with lion masks, rings and sus-

pended husks. Of several tripod tables ornamented with splendid carving, we illustrate a rare example made for the serving of wine, with grape carving encircling the plain center. A fire-screen, a pair of torcheres, two card tables, a knee-hole commode, a sideboard and various interesting smaller pieces also appear in the Chippendale group.

Although there are a number of delightful French bronzes and decorative objects, there is only one offering of Louis XV furniture—a Beauvais tapestry suite, circa 1740, of superb craftsmanship. Consisting of a settee and ten matching fauteuils, with frames of richly carved and gilded wood, this handsome set is upholstered in an exquisite Beauvais weave, with scenes from the Fables of La Fontaine after the designs of Oudry.

Turning to the Meissen porcelains, one is astounded by the great variety of types and subjects, which would seem to be representative of almost all the most delightful and individual work emanating from this famous center. By Kandler there are several crinoline groups, a series of figures of birds and animals; such charming romantic conceptions as "The Dancers," "The

"Ace of Hearts," "Lovers with Harlequin" and others. There is an example of the humorous "Monkey Band," which was such a favorite group, and in the field of history, we have a depiction of "Augustus III and His Consort." In all, there are more than twenty pieces given to the great Kandler, while the other pieces which appear in both sessions reflect in capricious form and color the gay feeling for ornament and the great inventiveness which characterized the products of the Meissen factory during its best periods.

Many examples of the XVIIth century are to be found among the Italian bronze statuettes, including a number of figures of satyrs of the school of Riccio. The school of Nicolo Roccatagliata, as well as various Paduan, Venetian and Florentine artists have contributed further representation to the XVIIth century group in the form of putti, mythological and historical figures, some serving a practical use as inkstands or candlesticks, others being purely decorative.

An anatomical figure by Lodovico Cigoli and a Hercules of Giovanni da Bologna appear among the definitely attributed statuettes. From the school of Giovanni da Bologna there are several examples of XVIIth century work, supplemented by a number of pieces of Venetian origin.

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## TORONTO ACQUIRES TWO FINE RENOIRS

TORONTO. — The group of late XIXth century French paintings in the permanent collection of the Art Gallery has recently been considerably enhanced by the acquisition of two new paintings by Renoir—a landscape and a portrait. "La Seine à Chatou," painted in 1871, represents an early style, and is a striking manifestation of Renoir's vital and stimulating use of light and color pattern that later developed into robust and plastic qualities of modeling and structural form...

This little portrait of his third son "Claude," painted in 1903, is an example of his mature vision and fusion of all the varied characteristics of his style. It is a masterpiece of design and color. The color is used structurally, that is, it is not only a child's portrait charmingly painted, it is a gem of subtle color arrangement and contrast, every inch of surface is built up by delicate modeling into a unified whole. The rapturous quality of Renoir's unerring technique breathes the essence of flowerlike childhood into this portrait of Claude. The blue eyes gain a sparkling animation from the blue of the background, and the diaphanous silvery whiteness of the frock, the warm healthy glow of the flesh color are apparently so simply and completely realized that one wonders that it is merely paint brushed upon canvas.... —A. L.



"THE BULL INN"

Included in the catalog of important English pictures, the property of the late S. B. Joel, Esq., which will be sold at Christie's on May 31.

By MORLAND

## VERNAY DISPLAYS FINE NEEDLEWORK

(Continued from page 3)

treasurer, and Mrs. Bayard C. Hoppin, secretary.

Other members of the committee are: Mrs. Gordon Knox Bell, Mrs. Thatcher M. Brown, Mrs. Kenneth P. Budd, Mrs. Harris R. Childs, Mrs. John W. Davis, Mrs. Lewis M. Gibb, Mrs. Henry W. Goddard, Mrs. Henry A. Goode, Mrs. Montgomery Hare, Mrs. Benjamin Brewster Jennings, Miss Angelica Livingston, Mrs. William F. Lynch, Mrs. Robert G. Monroe, Mrs. Reginald L. M. McVitty, Mrs. Darragh A. Park, Mrs. Robert H. Patchin, Mrs. John DeWitt Peitz, Mrs. Johnston L. Redmond, Mrs. Kermit Roosevelt, Mrs. Theodore Roosevelt, Jr., Mrs. James R. Sheffield, Mrs. William Stackpole, Mrs. Radcliffe Swinnerton, Mrs. Arthur S. Vernay, Mrs. Egerton L. Winthrop.

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## High Prices Brought In Recent Dispersal Of Coats Paintings

LONDON.—Consistently keen bidding attended the dispersal at Christie's on April 12 of the property of Thomas H. Coats, Esq., and of the late Major J. A. Coats. The fine modern pictures and drawings together with several important old master paintings, which comprised the catalog, realized a total of £22,441. It is a matter of gratification to Scotland that many of the works which were long in the possession of this Paisley family will not leave the country, having been bought by Scottish firms for private collectors.

A feature of the sale was the interest centered in the eighteen watercolor drawings of Joseph Crawhall. Sold separately these works of the Newcastle artist brought a total of £3,500, Messrs. Bennett & Son of Glasgow securing several examples for one of which they paid £1,207. These same buyers obtained Bonington's "The Timber Wagon" at a figure of £1,260, while a second canvas, "Fécamp," by the same artist, went to Barbizon House for £945.

Eight Corots were dispersed to various purchasers, attaining all together a total of £5,093. In this group "Le Marais au Grand Arbre et à la Chevrerie" and "Les Petits Baigneurs" were secured by Howard Young at £997 and £945 respectively. "Les Chêne-verts dans la Vallée" was knocked down to Waterlin for £819. Chief among the four Daubignys in the catalog was "Moonlight on the Oise" which passed into the possession of Bennett & Sons for £477. This firm also bought Monticelli's "A Scene from The Decameron" for £420, while the same artist's "Ladies in a Glade" went to Reid & Lefevre for £409. Chance secured "A Dutch Town" by Jacob Maris, which fell to a bid of £840.

In the old master group a "Still Life" of W. Kalf reached the highest figure, going for £2,100 to Bennett & Sons. When bought by its late owner in 1927, this painting was priced at £231. Rubens' "A Family Group" was sold to Smith for £1,785, while A. Van Beyeren's "Still Life" went to Asscher for £897.

## EXHIBITS STRESS WAR PAGEANTRY

(Continued from page 4)

thetic grimness of the modern battle-ship. The brightly painted, carved and gilded hulls were works of art, and, in France, in the days of Colbert, were actually designed by eminent artists. We are shown a charming model of the "Grande Réale" (1675), set up by the "Général des Galères," carved by Pujet and painted, it seems, by Le Brun. The figureheads and prows of the old French warships were superbly carved, and some of the seaights of those days, as pictured in this exhibition, seem, for all their bloodthirsty intent, like a fantastic mythological parade of gilded Tritons, Cupids, Sirens and emblematic figures with puffed-out cheeks blowing through wooden horns. And above this allegorical pageantry billows a white swirl of bellying sails. But, amidst this beauty, we see the forces of destruction at their deadly task; man is, as usual, destroying his most perfect handiwork. The sails are rent by bullets, smoke issuing from the torn flanks of the gallant ships, and here and there a quivering mass of sails and spars and wreckage foundering in the sea.

Noteworthy amongst the pictures on view are the "Combat de la Belle Corde- lière" (1512), "Déstruction de l'Armada" (1588), "Siège de la Rochelle" (1628), engraved by Jacques Callot, the "Bataille de Buren" by Van der Velde, "Bataille Anglo-Hollandaise" (1666) by Abraham Stork, and the "Combat du Vengeur du Peuple" (13 Prairial, An II); the portraits of La Motte-Picquet, Lapérouse and Marigny; and those of the famous Corsairs, Robert Surcouf, de Nantes and John Pennant of Liverpool. There is also a fine display of manuscripts, prints and engravings.

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"ROCKS AND SURF"

By FREDERICK J. WAUGH

Included in the collection of European and American oil paintings from the estates of the late General Harry C. Trexler and Mary M. Trexler of Allentown, Pennsylvania, and other sources, to be sold on May 9 and 10 at the galleries of Samuel T. Freeman & Co., Philadelphia.

## SPRINGFIELD BUYS FRENCH PAINTINGS

SPRINGFIELD.—Two new paintings have recently been acquired for the Gray collection of the Museum of Fine Arts: Renoir's "Paysage" and "Cascades" by Hubert Robert. The Renoir, which comes from Durand-Ruel, is a very late example of the artist's landscape painting, combining his remarkable use of blue tonality with the characteristic subtle pink tones. The Robert comes directly from the Hermitage and was purchased through Edouard Jonas of Paris. The Museum also announces the recent purchase of Georgia O'Keeffe's "New Mexican Landscape."

## SALES REPORTED IN CHICAGO SHOW

CHICAGO.—Since last report the following paintings have been sold from the International Watercolor Exhibition at the Art Institute: "Indian Pipes" (still life) by Frank Lieberman; "Kingston Landscape" by Francis Chapin; "Garden" by Andre Osterlind; "Procession on the Beach" by W. Emer- ton Heitland; "The Statuette" by Eleanor Arnett; "Evening, Sierra Nevada, Granada" and "Sailors and Nuns, Cadiz" by Isaac Grunewald, of Sweden. The present exhibition has proven exceedingly popular and sales have been encouraging.

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THE SEASON'S THEME  
SONGS

Unlike museums and other institutions with definite educational programs, the New York exhibition season must inevitably be governed by certain caprices of both fashion and expediency. And yet, looking back over the past two seasons, it is interesting to note the definite emphases on and surveys of certain phases of art which have resulted. If, during the course of last season, we had rather a surfeit of both the American scene and mural projects, these ventures in art patriotism found their antidote in the aristocratic exoticism of Persian art. This year, the conventional fare of the winter months has been equally flavored by the emphasis upon negro art. In both cases, the impetus towards developing interest in these relatively specialized fields was given by an important museum display, followed up by finely arranged dealer shows on a smaller scale. Despite certain inevitable duplications of material, we believe that popular interest in some of the subtler art forms can only be stimulated in this manner. And this is especially true of America, where the populace approaches everything new or strange with a certain skepticism, only to surrender eagerly as soon as the ball of publicity and general enthusiasm is rolling merrily.

Before last winter's series of Persian displays, it is fairly safe to state that only a small group of experts and special enthusiasts had any realization of the enchantments of this art, so akin in flavor to the glamor and phantasy of the *Arabian Nights*. Yet, during the course of the third exhibition in this field, we watched the zest with which



"A CARRIER'S STABLE"

This painting appears in the group of English pictures, the property of the late S. B. Joel, Esq., which will be sold at Christie's on May 31.

people lingered over manuscripts of the *Shah Nameh* or Indian works of the Rajput school. And instead of an enthusiasm marked by compulsory adjectives, it was clearly the joy of discovering an essentially intimate art, which had hitherto remained remote and unknown.

This winter, in something of the same fashion, the arts of the negro and of Oceanic peoples have had the center of the stage. Prior to the large show at the Museum of Modern Art it was only the cognoscenti, and the specialists in modern French art, who had much more than a superficial knowledge of the intensity and expressiveness of African art. The vast exhibition at the Museum of Modern Art, with its many loans from abroad, suddenly placed before the New York public an almost overwhelming amount of material, illustrative of every phase of both sculpture and the applied arts. Intrinsically far more difficult of comprehension than the seductive and highly decorative arts of Persia, it was particularly fortunate that two smaller shows in the same field opened in dealers' galleries. Many, who were undoubtedly a trifle crushed by a collection of some six hundred examples, displayed with scientific detachment at the Modern Museum, were able in the smaller exhibitions to become oriented and find their special enthusiasms.

Thus, apparently almost by a system of chance, the dangers of narrowness in our art interests seems to be counteracted. We live, it is true, in an era of specialization and to a certain degree it is well that each person should attain a deep rather than a superficial knowledge in a well-defined field. But art should always remain an adventure, and the one-sided enthusiast as well as the exhibition going public is only too prone to fall into an easy rut. Something fresh is needed each season, in order that we should open our eyes wider and give our sympathy and imagination to the expressions of various cultures which, though strange at first, have great powers to enrich our culture and appreciation. Our museums are to be congratulated for their vision in inaugurating displays in relatively obscure fields, while the dealers who respond to this challenge by bringing forth the finest things in their possession also share in a very valuable

Antique League's  
Golf Tournament  
To Be Held May 8

The seventh annual invitation golf tournament for the members and guests of the Antique and Decorative Arts League will be held at the Westchester Country Club, at Rye, N. Y., on Wednesday, May 8. Those who wish to enter are urged to send their reservations, together with checks for \$4 for each player, to the League's offices at 20 East 57th Street immediately.

Mr. Edward P. O'Reilly, chairman of the golf committee, promises an enjoyable day for all. Numerous prizes are being offered. For the second year the Hiram H. Parke Silver Trophy will be placed in competition, this year's winner retaining it until 1936. The cup must be won three times to gain permanent possession of it.

Obituary

ADOLPH FREI

Adolph Frei, mural painter and restorer, died on April 29 after a long illness. He was in his eighty-second year. Born in Germany, Mr. Frei came to this country as a young man and finally settled in Lansdowne, Pennsylvania. He spent the greater part of his artistic life in painting and restoring ecclesiastical pictures and in decorating church interiors. One of his most important commissions was the painting of sixteen murals, called the "Glories of Pennsylvania," which constituted the chief adornment of the Pennsylvania State Building at the St. Louis Exposition.

phase of education. With the great success which has attended these adventures in less known phases of art, it is highly probable that coming seasons will be marked by an equal spirit of enterprise.

By MORLAND

The following tribute to the late John Russell Van Derlip is contained in the current *Bulletin* of Minneapolis:

It is with deep sorrow that the board of trustees of the Minneapolis Society of Fine Arts records the death of John Russell Van Derlip at his home in Minneapolis on the 23rd day of March, 1935. It is difficult to realize that that forceful personality, that strong and valiant spirit is gone forever from the council and activities of the society.

Fifty years a member, forty-four years a trustee, and twenty years its president, the threads of his life are inextricably interwoven into the pattern of the society. To him more than to any other man is due the existence today of the splendid Institute of Arts with all that the Institute stands for. His courage, his idealism, his sense of civic good, his executive ability—these were the qualities which enabled him for twenty years to be the leading spirit of the enterprise which resulted in a new life for this society, in the presentation of important gifts, and in the erection of the Art Institute as it stands today.

He had other interests, serious and important, but among them all, next to his church perhaps, the interest of art, not for himself alone, but for all the people, lay closest to his heart. His fidelity, his generosity, his devotion day in and day out to the interests of the Art Institute, and withal his modesty, are qualities of which his associates need no reminder. He has built himself into the very stones of the Institute, and as time goes on and another generation comes, and another, we may be sure the memory of his accomplishments will prove as enduring as the building itself.

Be it resolved therefore that this expression of common loss in his death and this appreciation, however inadequate, of John Russell Van Derlip, gallant leader, dear friend and companion who is gone, be recorded in the minutes of the Minneapolis Society of Fine Arts as a permanent memorial to him.

HONOLULU

The Honolulu Academy of Fine Arts devotes the quarterly *Bulletin* for March to discussion of two recent acquisitions already briefly mentioned in the February 16 issue of THE ART NEWS. One of these is the Chinese handscroll of "The Hundred Geese," attributed to Ma Fen of the Sung dynasty, upon which Elizabeth P. Farrington writes at some length, and illustrates with several reproductions. The other is two panels of XIVth century stained glass, which were also previously mentioned, and are now discussed and illustrated by Edgar C. Schenck in the March *Bulletin* of the Academy.

Around the Galleries  
By Laurie Eglington

The exhibition of watercolors by W. Eisenschitz at the Weyhe Gallery has the advantage of an appreciative introduction by no less a person than Aldous Huxley, who feels that the artist "succeeds in rendering a great deal of the essential Provence." Uncertainty in selection and emphasis considerably impedes Mr. Eisenschitz in realizing his ambitions for landscape, which greater mastery of this difficult medium may remedy in the future.

Watercolors from Hawaii by Robert Lee Eskridge are on view at the Marie Sterners Galleries. These owe their main appeal to the perennial attraction of subject-matter, backed by strong brushwork which produces some effective painting.

The Montross Galleries are celebrating their annual spring show of work by artists associated with them. Several newcomers appear, among them Anna Clemens and Ruth Quinn. As a whole the show is not inspiring, but one cannot but admire the faith of the sponsors, who have an appreciation of these artists' work based on a paternal pride in watching their development. Mary Regensburg and Revington Arthur do interesting work in the primitive style, while Susan Adsit, in addition to two nude studies painted in academic brown sauce, present some utterly delightful sketches in watercolor. She has undoubtedly a genuine talent for touching off everyday observations in a line and color that are at once sensitive and strong.

Warren Newcombe, who is showing Californian landscapes at the Grant Gallery, has a phenomenal record of success in all fields. Scenic art director of the Metro-Goldwyn-Mayer Studios, Mr. Newcombe finds time to paint landscapes which have been shown in one-man and group shows all over the country. Those on view show a uniformity only paralleled by the series of excellent frames, with the exception of "Garbo on the Anna Karenina set," which is relieved by a quaint mixture of reality with an XVIIIth century flavor.

Harbor scenes in Haiti, depictions of the East River, New York, and the Woodstock landscape have all laid claim to the brush of George Laszlo, whose paintings are now on view at the Ehrich-Newhouse Galleries. While assured of an appeal, these canvases in spite of revealing a certain mastery are characterized by a monotony unrelieved by the color.

At this time of year one can expect a quota of flower paintings, to which the same galleries have contributed a group of works by Bessie Lasky, the wife of Jesse Lasky of cinema fame. The artist has exhibited in the Paris Salon, and various galleries in this country and abroad. Water lilies, dogwood blossoms, Easter lilies and bruckmanias are among the flowers which Mrs. Lasky has painted in a style epitomized in the modern manner.

Also on view are portraits and gouaches by Marion Jochnison. Colorful, unpretentious portraits of this kind should meet a real demand.

OUTDOOR EXHIBIT  
TO OPEN MAY 25

The seventh Washington Square outdoor art exhibition will open on the Square Saturday morning, May 25, and continue through June 2. The exhibition is open to all artists who live in any of the boroughs without fees or expense of any kind whatsoever. Headquarters will be opened in the Hotel Brevoort on Monday, May 20, for those who wish to enter.

Since most of the artists in the city are still suffering from the depression, it is expected that more than 500 will exhibit their paintings, etchings, sculpture and other works of art on the fences and walls surrounding the Square. More than \$35,000 worth of pictures have been purchased on Washington Square in the past three years and reports from all over the country indicate a growing interest and enthusiasm for these direct artist-to-consumer affairs.

## Exhibitions in New York

## NAKIAN

## Downtown Gallery

Washington, which likes to have its statesmen resemble Roman senators, was naturally somewhat startled by Nakian's "Portrait Heads of Officials of the Present Administration" which have just been on view at the Corcoran. The series, which is now shown at the Downtown Gallery, is likely to be taken more calmly by New Yorkers. Mr. Nakian's venture deserves support as a courageous and radical step in divorcing the general public from the plastic platitudes of official portraiture. And the sitters themselves have matched their political enterprise by appearing to the world as individuals, instead of ruling demi-gods with a potential claim to niches in a non-existent American Westminster Abbey.

In several instances, however, Nakian has allowed his insistence upon expressive character to overrule the inner dictates of true sculpture. The head of Roosevelt, which had to be done from photographs, is the most striking instance of this over-dramatization of surface values and the play of lines produces a confusion of planes that destroys any unified impression. The other heads, which were done from life, all succeed in giving a dynamic expression of character, as gauged by a shrewd and realistic psychologist. In general, however, the traits are written upon the surface, instead of flowing from within in a plastic synthesis epitomizing the subtler values of personality. It is in those subjects suggesting some link with sculptural traditions of the past that the artist resolves his problems most successfully. Mr. Donald R. Richberg is particularly fortunate in receiving the serene simplifications of a Chinese Lohan, while Rexford G. Tugwell can appear in the mold of an early Greek god, and still be convincing as a man.—M. M.

## ANDRE MASSON

## Pierre Matisse Gallery

Paintings by Andre Masson at the Pierre Matisse Gallery are as descriptive of certain tendencies of the modern mind as were the XIXth century American realistic paintings of the highly externalized life of the time. The swift, nervous movement of line and fine orchestration of color reveal to the trained psychologist the inner life of certain classes of people today every bit as clearly as the narrative of daily existence may be read in the genre paintings of our ancestors. Even to the untrained observer, the very titles are significant. "The Hunt—1929," in which a dark gray line sweeps a wide path on a mass of white; the "Animal Caught in a Trap," with deep violets and pinks bound by whirling outlines; "Rape—1933," macabre with juxtaposed mustard yellows and blood red; the "Lovers" in which dark grey combines with a red from which the life has been drained. "Murder," "Massacre in the Sun" and "Grave Diggers" add to the representation of this side of life.

In contrast to those of his contemporaries such as Miro, Masson's paintings have the advantage as far as small apartments are concerned in being of a retiring rather than an aggressive character. His color harmonies have a definite musical quality, sometimes gay, sometimes resonant. In the former category, "Daphne and Apollo" is quite delightful, the movement of lines rising like the leaves of plants flaming in the sun. True there are unmistakable elements of weakness, but these are essentially a product of modern life.—L. E.

## FORAIN

## Knoedler Galleries

Sparks of that strong individuality which is Forain have flashed through several of the winter's print shows but it has been reserved for the season's wane to witness the full flaming of his art. At the Knoedler Galleries a large group of the French master's etchings and lithographs, rare in the very completeness of representation, serve to fortify by a multiplicity of examples the impression of that unique personality and expert craftsman one might suspect from the isolated prints in group shows.

For all the originality of approach and technique, repeatedly emphasized by the authorities in the print field, echoes of Daumier and Toulouse-Lautrec persist in accompanying the initial tour of the exhibition. But as one continues to look and be looked at there emerges that major distinction of detachment, which seems to be the special contribution of our present era. Forain's sense of the injustice of the law courts was obviously acute, yet it falls short of the bitter incisiveness of Daumier, the earlier artist's invective against the predatory practices of the advocates giving way in Forain's work to greater emphasis on the helplessness of the victims. He is as well aware of the cruel inequalities as was Daumier and his satiric comments never fail to hit the mark, but the crusading instinct is little nourished today and Forain seems to have anticipated by several decades this somewhat dispassionate attitude. As for the parallel with Toulouse-Lautrec, humor lightens what Lautrec portrayed with the grimness born of despair.

Passing from print to print, one marvels constantly at the apparently careless scribble of the line, not one jot of which could be altered without destroying the effect. It is interesting, too, to block out the faces of the figures and to note with what complete expressiveness the body projects the emotion, whether it be the agonized hope of the mother in "L'Imploration devant la Grotte, Lourdes" (third plate) or the coy confiding gesture of the girl in "La Lecture du Dossier." But what is perhaps the most revealing and characteristic aspect of the artist's thought is that complete transformation of conception which occurs so frequently in successive treatments of the same subject. "Le Repas à Emmaus," "La Rencontre sous la Voute" and "La Miraculée à Lourdes" support for us Dodgson's contention that Forain's "finest inventions are matured in his brain and spring to life complete and perfect." In the first instance, there is a progressive tightening of the composition and withdrawal of the Christ which results in the third version in a far less original and sympathetic interpretation of the incident than revealed by the early charmingly sketched depiction. The fleeting moment of intensely human contact in the first plate of "La Rencontre sous la Voute" is far more appealing than the more compressed later version which again stresses withdrawal and restraint. And whatever improvement there is in the detail of the second "La Miraculée à Lourdes" it hardly compensates for the vitiation of the tense lift of the central figure which it involves. Conversely, it must be admitted that there are instances in which the later treatments present a

## "DIEGO MARTELLI"

By DEGAS

Loaned from the Paul J. Sachs collection to the exhibition of portraits of four centuries at the Fogg Art Museum.



refinement of the emotion to a point of most effective subtlety, as may be noted in the various plates of "L'Imploration devant la Grotte, Lourdes" where every unessential detail is eliminated.

Forain was endowed with an all-comprehending sympathy, keen analytical penetration and a capacity for scorn and it is impossible to avoid the implications, whichever power he brings to bear on his subject. At the same time, it is the absence of the reformer's zeal which renders his work especially harmonious to the tenor of mind today and makes one wonder at his prophetic instinct in this direction.

J. R.

## PHYLLIS ANNE THOMPSON

## Grand Central Galleries

Work drawn by the six-year-old girl, Phyllis Anne Thompson, now on view at the Grand Central Galleries is chiefly interesting from the point of view of the attitude of educational authorities to the young would-be artist. Children left alone often create great beauty; but it is a fact that children are very rarely free from adult influence. Either their best efforts are slightly referred to as scribbling, or in them are seen germs of genius which must be cultivated according to the latest educational theory. Mr. Van Deering Perrine, who as director of the Children's Laboratory Group is the sponsor of the exhibition, has a very sane and enlightened attitude toward this important subject.

The chief function of the teacher or other adult, as Mr. Perrine sees it, is that of providing an audience—of giving the young artist a satisfaction in achievement. It is not his job to solve the problems inherent in the expression of a child's impulses, even though it may take the latter six months to overcome a difficulty which the teacher could have solved in ten minutes. The aim of modern artists is to achieve the primitive point of view. The child is primitive, why block his path with artificial short-cuts? At first sight, Phyllis Thompson's work does not seem more remarkable than that of other children. But on closer consideration it shows a development that must be unusual in a child of six, who usually exhausts the enthusiasm of a moment and quickly turns to something new.

A power of observation heightened by the sense of the dramatic results in lively commentary upon the details of daily life of herself and her family. But in addition she brings to a subject that

especially interests her a consistent experiment that is surely unusual in a child so young. Take, for instance, the forest. It begins, as Mr. Perrine points out, with one tree in the midst of some unconvincing mountains which resemble fields more than mountains. Next appears a forest with sky behind, then the same forest with a house above, until you get a series of arrangements ending in a nice clump of hills, round and solid like those in Chinese paintings, or Persian miniatures of the Mongol school. Her feeling for nature, like her reaction to everything else about her, is direct and close, and results in a picture like that of the sun shining on a tree with a child sitting on the ground beside it which contains all the elements essential to a painting. Freedom of expression in an ordinary child is perfectly natural, but its survival in the present instance is a tribute to the wisdom of Van Deering Perrine.—L. E.

## EMIL CARLSEN

## Macbeth Galleries

Whatever may be one's personal predilections in art, there is an unswerving integrity about Emil Carlsen's painting of still life that commands respect. Like the Dutch painters of the XVIIth century the artist confined his talents to a definite genre and sought for technical perfection within that sphere. If in the light of modern taste, the compositions essay no adventures in space or depth, they achieve their decorative purpose with great restraint and feeling for tactile values. With great virtuosity at his command, Carlsen deliberately avoided any superficially rich effects. He chose instead a world of cool silver grays and ivory whites, lit by the subtle gleam and dull reticence of old pewter and brass. For him, the discreet beauty of old pottery and metal had an enchantment not to be found in life itself and the melodies which result are true, if minor. Many of the paintings on view come from the estate of the artist. Others have been loaned by the Canajoharie Art Gallery, the New Britain Institute, W. J. Johnson, E. C. Shaw, A. C. Marts, Frank C. Smith, Jr., and Mrs. Robert Macbeth.

Also on view at the Macbeth Galleries are a group of drawings by Theo. White, which though lacking in sensitivity have a good, forthright feeling for dramatic line and accent. The artist is most successful in several of his Arizona subjects, and least convincing in industrial themes, where the intellectual element triumphs over individual observation.—M. M.

## BIALA

## Georgette Passedoit Gallery

Paintings of Provence by Biala make a pleasing exhibition at the Georgette Passedoit Galleries. Not that one can agree with Pierre Lamure in saying that these canvases express the very heart of Provence. There are too many phrases reminiscent of the music of Matisse, Picasso, Utrillo and others to permit such clear identity. Each painting is, as it were, an incident rather than a complete movement—expressed with a fervor and a beauty rare in such cases, but an incident just the same. One cannot help envying the French artist, influenced by the same sources as many Americans, her native assurance and the sense for style which enables her to make such convincing paintings; for if they lack original qualities of precursors in the field, they are more easily grasped by the average public.—L. E.

## CHILDE HASSAM

## Kleemann Galleries

A refreshing slant on the work of Childe Hassam is offered by the exhibition of lithographs now current at the Kleemann Galleries. Although the artist's etchings of buildings and trees interwoven in patterns of sunlight and shade are almost too familiar through constant exhibition, the lithographs are relatively unknown. The attraction of their novelty, however, is supported by that spontaneity invited by the medium itself and derived also from the fact that Hassam made lithographs for only a short period some seventeen or eighteen years ago, discarding the stone once and for all when his interest in it waned.

The subject matter runs the usual gamut of Long Island, New England and New York scenes, with a few figure subjects as well, but the outstanding group for us is that devoted to Gloucester. Leaning toward the Whistlerian manner of eliminating details, Hassam has endowed these obviously well-loved scenes with a pleasing breadth and spaciousness. The sleepy tempo of this little fishing town and its simple natural beauty are sensitively suggested in such prints as "Early Morning Sunlight in the Court, Gloucester" and other views of the Court. The two spar yard subjects have a depth and dignity that reflect the humble nobility of function for which the tree trunks are destined. Among the other prints, we noted especially the full-length rear view portrait of Joseph Pennell, the portrait of "Mrs. Hassam Knitting" and the lithotint, "Lafayette Street."—J. R.

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This very aristocratic Louis XV secretary in tulipwood is notable for its unusual form. The inlay in the upper section of flowers, tambourine and quivers is exquisite in its design and variations of tone. The cupboard doors of the lower body also display delicate inlay, while the slender tapering legs mounted in ormolu seem to reveal a transition into the Louis XVI style. This piece, which is in the collection of French & Company, is fitted with a marble top while the fall-front forms a writing panel.



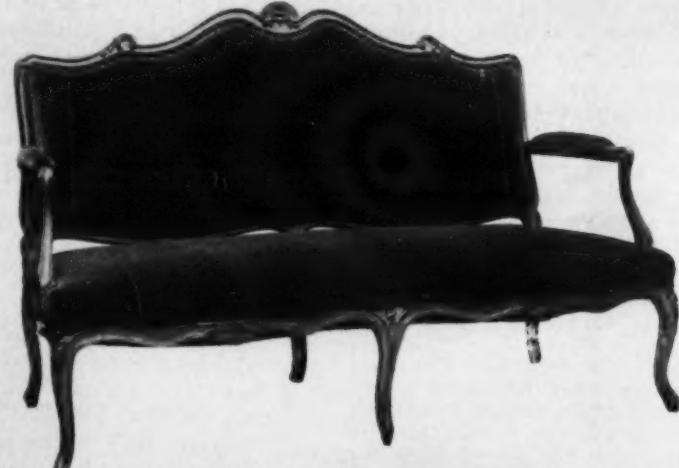
The bergere form of armchair definitely reflects the aristocratic civilization of the Louis XV period. This piece, from the collection of Isabella Barclay, typifies in its unbroken flow of line, rhythms which are deeply characteristic of the era. The slightly fluted frame, with its touch of roccoco swirl and the charming accents of floral carving add to the character of the piece. Upholstered in floral damask, the chair combines great comfort in the sloping back and broad seat with elegance of proportions.

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The graceful undulations of this Louis XV settee, emphasized by the restrained use of carving, are expressive of the most refined and subtle taste of the epoch. The slender cabriole legs, the light arm rests and the treatment of the shell, floral and acanthus motives have that sense of measure and perfect spacing which is one of the most distinctive attributes of French furniture. This piece, which is included in the collection of L. Alavoine & Co., is upholstered in softly toned velvet.



The marquetry inlay of this handsome Louis XV corner cabinet, attributed to Pierre Roussel, has great exuberance and swing of design. The diamond-shaped veneers of kingwood in the borders serve to heighten by their luster the effectiveness of the central panel, while the prevailing simplicity of line and absence of all other ornament, save on the ormolu-mounted feet, also reveal the hand of a master cabinet maker. This piece, which comes from the collection of Symons, Inc., has a top of light-toned marble.

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The mark of the distinguished ebeniste, Claude Charles Saunier, appears on this Louis XVI "bureau à cylindre" which may be seen at the galleries of Symons, Inc. Against the gleaming satinwood of the upper doors, the blue and white Sévres plaques give a touch of gayety to the otherwise sober design. The cylinder top encloses numerous small and large drawers and compartments. Bandings of mahogany, repeated in the many panels, accentuate the distinction of the piece and define the form.



This "demi-lune" console, from the collection of Isabella Barclay, reveals that caprice which cabinet makers of the Louis XVI period frequently lavished upon smaller pieces of furniture. The apron in pierced guilloche follows the traditions of the epoch, but the flower urn centering the stretchers seems to be one of those personal departures which yielded a special delight to the maker. The polychromy and the markings of the marble top give further style to the piece.



Pairs of oval consoles are always a distinctive element in the individuality of a fine French room of the Louis XVI period. This example, from the collection of Edward Garratt, is one of a pair depending almost entirely upon the beauty of the oval form and the richness of the mahogany for its appeal. The sturdiness of the solid under-shelf is balanced by the delicacy of the pierced brass gallery. A center drawer adds to the utility of the piece, which, with its companion, is in an excellent state of preservation.



The classical restraint of the Louis XVI epoch is epitomized in every phase of the design of this mahogany commode, which may be seen at the galleries of Josephine Howell. The fluted legs, paneled drawers and marble top, partially surrounded by a pierced brass gallery, combine in a piece which would give elegance to any room. The severe classicism of the pair of gilded bronze urns and the rare signed Wedgwood jar form a perfect ensemble for a commode of this type.



Coming from the collection of L. Alavoine & Company, this Louis XVI armchair, with its frame painted in two tones of gray, is one of those pieces which express the quiet elegance of a civilization that had turned from the gayety of the rococo to the repose of the classic. Covered in figured velours this piece has a mellowness of coloring, which when repeated throughout a room give restfulness and subtlety to the entire ensemble.

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# RARE FURNITURE AND OBJECTS OF ART IN THE



Chippendale mahogany settee, in needlepoint. English XVIII century



Regence library table, in acajou and kingwood, mounted in bronze dore. French, early XVIII century



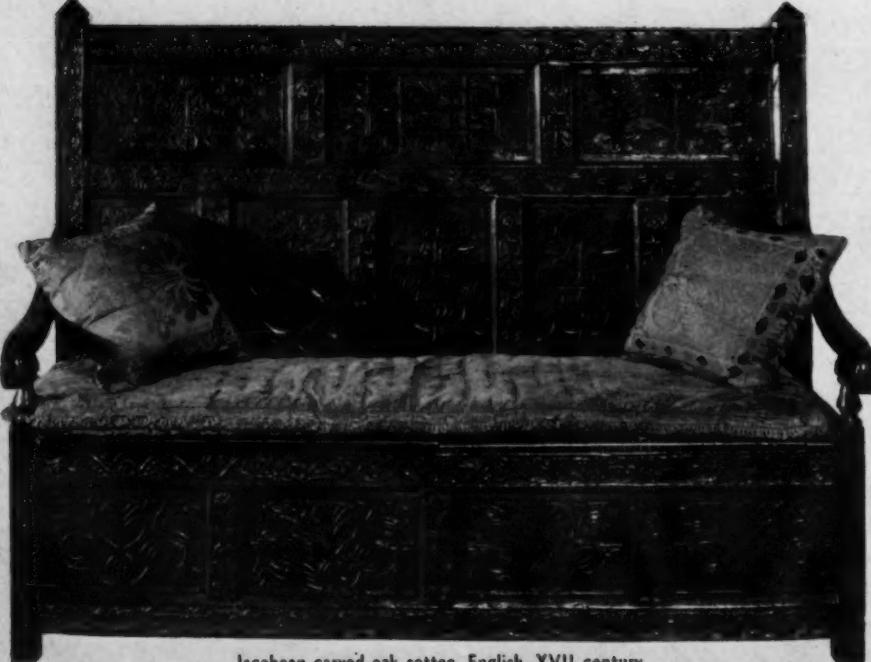
Chippendale carved mahogany firescreen, in early XVIII century silver needlepoint



Charles II coromandel lacquer cabinet, on carved and gilded stand

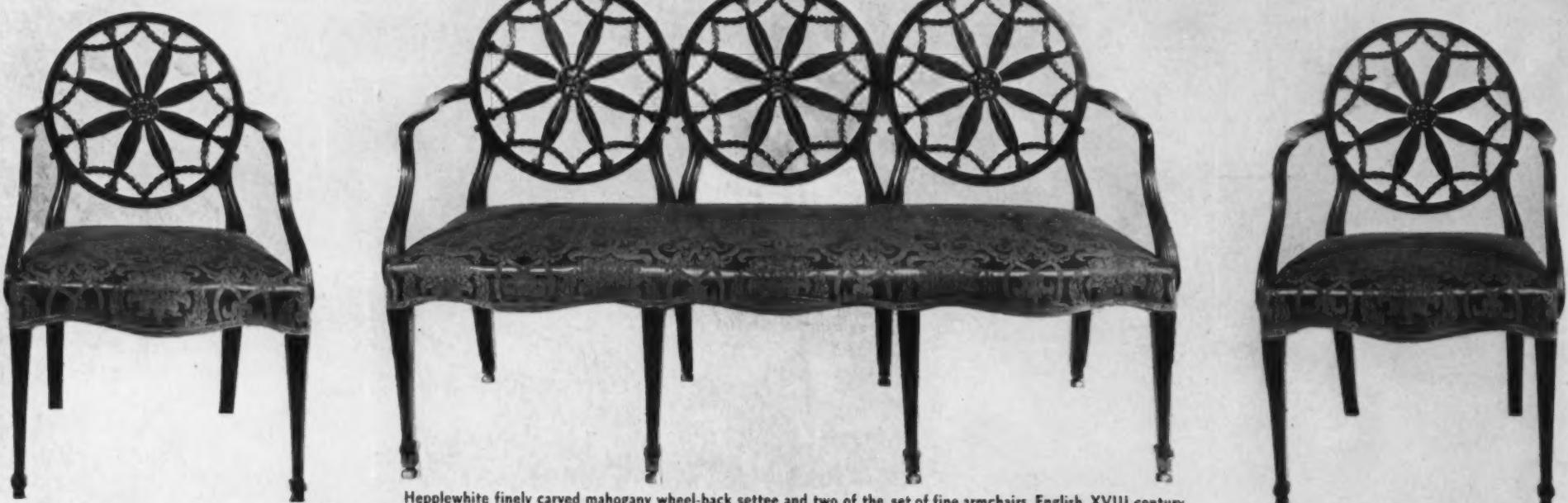


William and Mary needlepoint and carved walnut settee. English, late XVII century



Jacobean carved oak settee. English, XVII century

# WHITELAW REID SALE AT OPHIR HALL MAY 14-17



Hepplewhite finely carved mahogany wheel-back settee and two of the set of fine armchairs, English, XVIII century



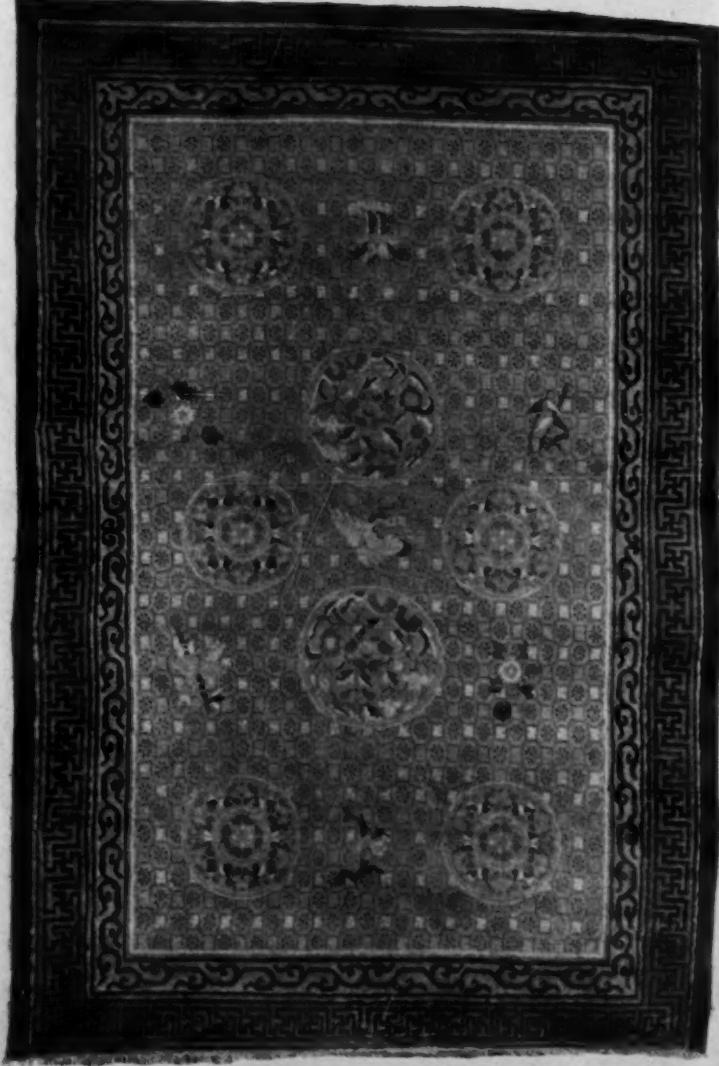
William and Mary floral marquetry writing table. English, late XVII century



Hepplewhite harewood marquetry commode. English (?), XVIII century



One of a set of Louis XV finely carved walnut and Aubusson tapestry fauteuils, signed by Martin Delaporte



Chinese rug, with floral medallions and fret border, Ch'ien Lung period



One of a set of Louis XV carved walnut and Pavot needlepoint fauteuils, signed by Louis Delanois

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"King Charles I" by SIR ANTHONY VAN DYCK



XVII century Brussels tapestry cushion



XVI century Swiss tapestry cushion



XVII century Brussels tapestry cushion



"Queen Henrietta Maria" by SIR ANTHONY VAN DYCK



One of a pair of famille verte hexagonal temple jars, of the K'ang Hsi period



"An Opening in the Woods" by SIR JOSHUA REYNOLDS, P. R. A.



One of a pair of famille verte hexagonal temple jars, of the K'ang Hsi period



Hippelwhite harewood marquetry bonheur du jour. English, XVIII century



Famille verte temple vase, with green ground, of the K'ang Hsi period



Turquoise blue pottery figure of a cock, of the Ming period

## BE HELD BY AMERICAN-ANDERSON GALLERIES



"Mistress and Maid" by FRANZ VAN MIERIS, The Elder



"Countess Gower and Her Daughter" by SAMUEL COUSINS (Mezzotint after Lawrence)



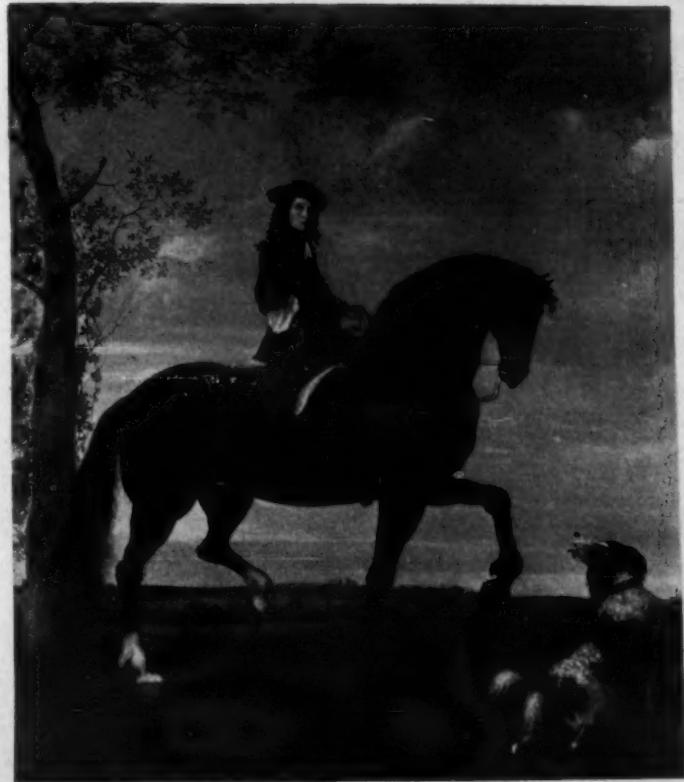
"Benjamin Franklin" by JAMES PEALE



"A Spanish Entertainment" by ANTHONISZ PALAMEDES



"Santa Maria Della Salute, Venice," by CANALETTO



"A Gentleman on Horseback" by JAN STEEN

"Mary, Duchess of Ancaster" by JAMES MCARDELL  
(Mezzotint after Thomas Hudson)

"Huntsman and Equestrian Figure in a Landscape" by THOMAS DE KEYSER

## COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

WINICK &amp; SHERMAN FURNITURE

Now on Exhibition Sale, May 8, 9.

American Chippendale, Sheraton and Hepplewhite furniture, together with some fine English period examples, appear in a collection of furniture and decorations, principally American, belonging to the firm of Winick & Sherman of New York City, which is now on exhibition at the American-Anderson Galleries, prior to sale May 8 and 9. Liquidation of the partnership, owing to the demise of Samuel Sherman, is the reason for the sale.

American Queen Anne furniture appears in interesting cherry and maple examples, as well as walnut, while New England and Philadelphia Chippendales are found in a number of specimens. Finely turned walnut gate-leg tables of about 1730; a good group of Windsor, including a rare set of six painted brace-back chairs, made about 1760; a seven-spindle, comb-back armchair, New England, about 1770, and a nine-spindle Pennsylvania armchair of the same date; interesting serpentine-front bureaus and chests of drawers, including a desirable small chest of drawers, appear in the furniture.

Hepplewhite inlaid mahogany card tables of about 1790; and a variety of Sheraton mahogany pieces of slightly later date, including sewing tables, candlestands, and a small Salem secretary; early XIXth century pieces, with a Duncan Phyfe mahogany drop-leaf pedestal table with brass paw feet, and a set of six curly maple cane-seated sidechairs with turned legs, are also noteworthy. A group of early American clocks, long-case and banjo, is of outstanding interest, while American mirrors of the first half of the XVIIIth century comprise parcel-gilded walnut and mahogany Queen Anne examples.

The English group of furniture and decorations, while smaller, includes some choice pieces. Early American and English glass, pewter, brass and other metal objects, and Staffordshire and Bennington ware, are comprised in the collection.

MURRAY, HELLER LETTERS, MSS., ETC.

Now on Exhibition Sale, May 8, 9

Historical and literary autograph letters, documents and manuscripts, the collection formed by the late Henry A. Murray of New York City, and sold by order of Guaranty Trust Company of New York, executor; and from the estate of the late R. Arthur Heller of Newark, N. J., sold by order of Arthur E. C. Heller, executor; and other properties including rare printed Americana, are now on exhibition at the American-Anderson Galleries, prior to sale the afternoons of May 8 and 9.

In a group of Franklin items appears an important signed document unpublished in the collected works of Franklin, dated December 18, 1782. Among the important Washington items are his signed letter written at Philadelphia, November 30, 1781, to Gen. Arthur St. Clair, and other signed letters of great historical value. Also notable are Benedict Arnold's autograph letter written less than a month before the discovery

of the treason plot, and items concerned with Commodore John Barry, Theodosia Burr, Lieut. Governor Colden of New York, Stephen Drayton, Robert Fulton, Robert H. Harrison, Andrew Jackson, "Stonewall" Jackson, and Francis Scott Key.

Other interesting items include a series of letters by Robert Morris, signer from Pennsylvania, relating to the financing of the American Revolution; a collection of autograph letters by the presidents of the United States; a document signed by Paul Revere as "Lt. Col." Boston, June 7, 1779; and Lord Lyttelton's protest against the repeal of the Stamp Act, believed to be the only contemporary manuscript copy. Lincoln items constitute an unusually fine series of autographs, broadsides, portraits and books by and about him.

## RAINS GALLERIES

MICHAELSEN PRINTS AND PAINTINGS

Now on Exhibition Sale, May 8

The Rains Galleries place on exhibition today important American prints and paintings, the collection of Cornelius Michaelson of New York City, prior to sale on the evening of May 8. The catalog includes rare Currier & Ives lithographs, fine aquatints by Hill and Bennet, and oil portraits of eminent Americans by outstanding artists of this country. Among the prints are a very early aquatint of New York interest, "Lower New York and Bay" by D. Serris, dated 1807; "New Bedford Fifty Years Ago," a colored lithograph dated 1858; a rare map of New England, circa 1680, and a large folio of Currier & Ives' "The Farmyard in Winter" dated 1861. Currier lithographs of outstanding importance include the 1861 "Husking," the beautiful clipper ship print, "The Red Jacket in the Ice Off Cape Horn," and the very rare 1855 large folio of the "Clipper Ship Great Republic."

Among the views there are several large folios of great rarity, depicting New York, New Jersey and Maryland scenes. A set of fourteen watercolor portraits by George Catlin are the feature of a group, which also includes some examples by Albert Bierstadt. Distinguished among the paintings

## NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

**May 8, 9**—American and English furniture and decorations, property of Winick & Sherman of New York City. Now on exhibition.

**May 8, 9**—Historical and literary autograph letters, documents and manuscripts, the collection formed by the late Henry A. Murray of New York City; property of the estate of the late R. Arthur Heller of Newark, N. J. and other properties. Now on exhibition.

Rains Galleries  
9 East 40th Street

**May 8**—American prints and paintings, the collection of Cornelius Michaelson of New York City. Now on exhibition.

are John D. Martin's rare original portrait of Chief Justice John Marshall, the first to appear at auction in many years, and a charming bust portrait by Gilbert Stuart of his first cousin, Colonel John Anthony. The "Sir James MacDonald" by Stuart bears the unique distinction of being signed on the back, "G. Stuart to Sir James MacDonald," while the depiction of Chief Justice Taney by Henry Inman is unusual in showing this distinguished jurist in his prime. A colorful bust portrait of George Washington by William Dunlap; a portrait of Daniel Webster by Chester Harding and a fine characterization of Emerson by Sully are also notable. The painting of the Sicard David children, also by Sully, is signed and dated 1826.

## FREEMAN TO SELL VARIED PAINTINGS

**PHILADELPHIA**.—A collection of paintings of American and foreign schools, from the estates of the late General Harry C. Trexler and Mary M. Trexler of Allentown, Pa., sold by order of the executors, together with property of the late Mrs. M. C. Lea, sold by order of the New England Trust Company, and from the collection of Mr. D. George Derry, sold by order of The Allentown National Bank, with additions from other sources, will be offered on May 9 and 10 at the art galleries of Samuel T. Freeman & Com-

pany, of Philadelphia. A number of landscapes by American contemporary and XIXth century artists and a group of XVIIIth century English works, are features of the sale, which also includes a few French and German XIXth century canvases and works of the Florentine school.

In the contemporary American field, two marine landscapes by Frederick Waugh are characteristic of this popular artist. One of these will be found illustrated in these pages. Childe Hassam, Wayman Adams and Aston Knight are present in typical examples, while of more modern tendency are works by Ernest Lawson and Max Kuehne.

Included among the earlier artists we find Emil Carlsen, Dearth, Wyant, Dupre, Tryon, Chase, Daingerfield, Weir and Blakelock well represented. Outstanding are "The Monopolist," by John George Brown, and two marine studies by William Trost Richards. By Metcalf one notices a landscape entitled "The Young Oak." A portrait of Margaret Ashurst by Sully will naturally arouse interest.

The English XVIIIth century group offers wide variety of landscape, sporting and portrait subjects. Reynolds' "Portrait of Tom Merrywell" and the "Portrait of Lady Webster" by Romney are illustrated in the catalog, as is also "Sheepfold in Winter" of Morland. Other artists whose names appear in the catalog are Thomas Hudson, F. W. Watts, Allan Ramsay, J. F. Herring, Peter Nasmyth, Raeburn, Lely, Kneller, Cotes, Highmore, Hoppner, Gainsborough, as well as John Crome, Bonington and Beechey.

Of the Italian school, L. Scaffai's "Feeding Baby," is featured in the catalog, while among the works of French artists Jules Breton stands out as typical.

## RECENT AUCTION PRICES

THAYER, LEWIS ET AL.  
PAINTINGS

American-Anderson Galleries.—The sale of paintings, property of the estate of the late Nathaniel Thayer, together with paintings collected by the late Mrs. George L. Lewis, and from other distinguished sources, held on April 25, brought a total of \$66,240. The high prices obtained in the dispersal are listed below:

44—"Neml: Le Pecheur d'Ecrevisses" — Jean Baptiste Camille Corot — French: 1796-1875; Paul Rosenberg .....	\$2,000
59—"Shepherdess and Sheep" — Jean Francois Millet — French: 1815-75; W. W. Seaman, agt. ....	3,000
63—"Mary Elizabeth Johnson" — John Hoppner, R.A. — British: 1758-1810; French & Co. ....	8,500
64—"Sir Thomas Mills" — Sir Joshua Reynolds, P.R.A. — British: 1732-92; W. W. Seaman, agt. ....	5,000
65—"Charlotte, Countess of Dysart, and Lady Laura Keppel" — Allan Ramsay — Scottish: 1713-84; W. W. Seaman, agt. ....	3,900
66—"Christopher Anstey, Esq." — Thomas Gainsborough, R.A. — British: 1727-88; W. W. Seaman, agt. ....	3,600
68—"Anne Dutton" — Sir Joshua Reynolds — W. W. Seaman, agt. ....	5,900
69A—"Mrs. Littleton and Child" — Sir Thomas Lawrence, P.R.A. — British: 1769-1830; W. W. Seaman, agt. ....	2,000
78—"Figures Beside a Country Lane" — Corot — Dr. M. Berliant	3,500

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**Symons Presents  
Display of Clocks  
Of Three Centuries**

Through May 18, Symons, Inc., will feature clocks as the fifth of their series of exhibitions devoted to the decorative arts. Timepieces have always played a significant role in the home, and psychological appeal, especially strong in the striking and chiming clocks, has created an enthusiastic group of collectors in this field. As far back as 1305, Jean de Meum in his *Romant de la Rose* lyricized the charms of the hall and chamber striking clocks. Since then many a room has been built around a clock.

The history of the art of apportioning time is a long and eventful one, and although this exhibition can hardly travel backwards to the almost legendary era of the sundial, or to the later *clepsydrae* or water clocks of Egypt and Rome and those hour glasses and candleclocks so highly romanticized in literature, it attempts to cover the most important achievements from the XVIIth through the XIXth century.

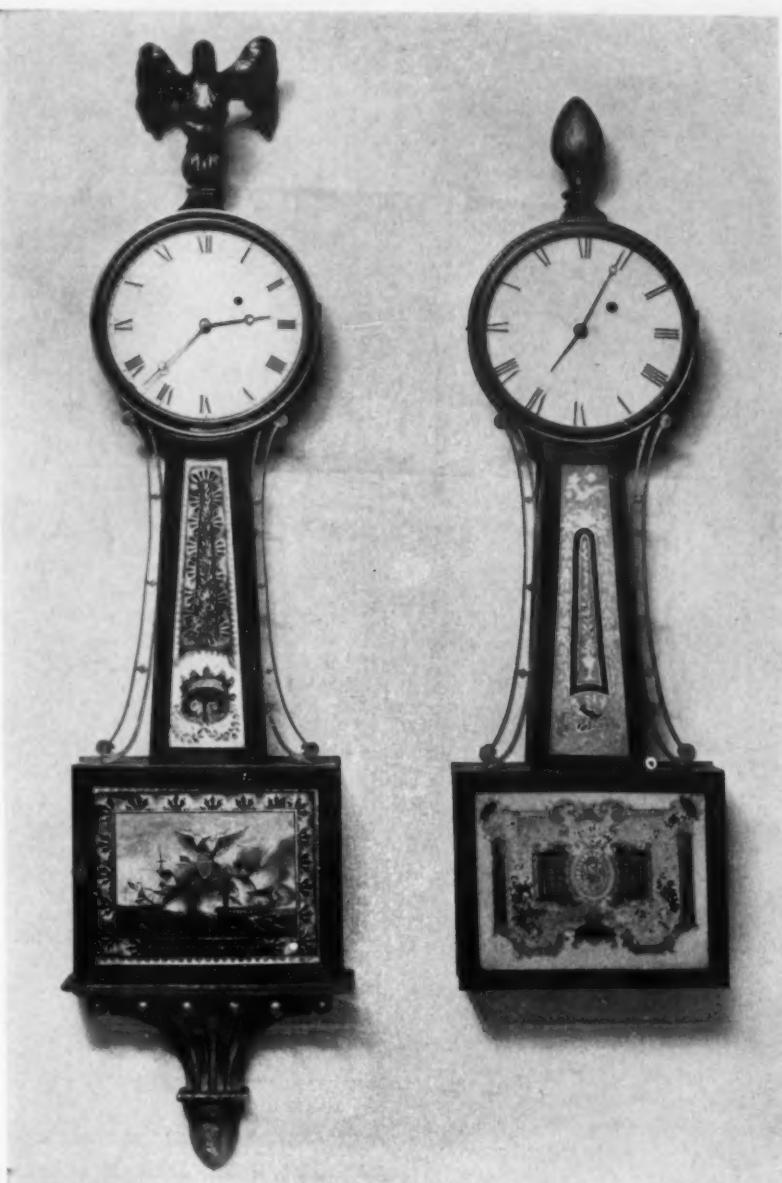
During this era, English horology produced miracles in the way of mechanical strides towards the perfect construction of clocks. Here, more than in France, mechanical genius received greater esteem than the purely aesthetic consideration of an exquisitely designed and ornamented case. Sturdiness and simplicity of design replaced the greater elaboration characteristic of French workmanship.

From an historical point of view, a clock by John Fromanteel of the mid-XVIIth century is an extremely important specimen. This horologist is said by some to have been the first to introduce the pendulum into England, although others give this honor to Richard Harris. In the progression of English domestic clocks, the chamber piece known as the "lantern" variety, which was greatly popularized in the same century, is here illustrated by an early example made by Joseph Knibb, and a similar one of miniature size by Charles Goode, with the bell utilized as an alarm. While these are simple in form, added enrichment of cases is evident in two bracket clocks of a decade later. These were constructed by James Markwick and are striking and pull-repeating, a type which came into great favor in this century.

The long-case brass chamber or the "grandfather" clock have very few extant examples dating from the close of the William and Mary period. In the Symons exhibit is one by Jacobus Markwick in a walnut case inlaid with floral marquetry in panels. Associated with the long-case clock is the name of Thomas Tompion, one of the greatest of horologists, who is represented by an eight-day striking piece with square dial, a second's dial and a day-of-the-month aperture below the hands. Another renowned maker, the Huguenot, Claudius du Chesne, presents a fine "grandfather" clock in a seawood marquetry case of about the same period. This month, three-train striking and musical clock proclaims its versatility by playing six tunes on ten bells and striking on an extra large bell.

The first half of the same century brings to light the work of Daniel Quare, second only to Tompion in perfecting refined construction. In the Symons exhibit is a walnut bracket clock, carrying the Royal Dutch coat of arms, which is said to have been made expressly for William, Prince of Orange.

The late XVIIth century preference



DECORATED MAHOGANY BANJO CLOCKS  
NEW ENGLAND, EARLY XIXTH CENTURY

Included in the American and English furniture and decorations, property of Winick & Sherman, which will be sold at the American-Anderson Galleries on May 8 and 9.

for plain, silvered and painted dials is found on a "grandfather" clock constructed by Gravell & Tolkien, successors to Eardley Norton, as well as a fine bracket example of John Fladgate. Among other famous makers represented are William Moore, Frank Wells, Biard and John Sawtell, etc.

Samuel Watson, the inventor and maker of the astronomical clock which "shows the rising and setting of the sun and moon and many other motions," is represented by a specimen which has every appearance of being the masterpiece which he submitted to the Clockmakers' Company upon his admission in 1692. The later astronomical timepiece of Richard Wallis, Truro, demonstrates the improvements and more intricate achievements which one century was to produce in this phase of horology. Most important of all is a very rare planetary orrery of the late XVIIth century. Made of brass and steel, it is complete with gearing drum for outside mechanical drive, and shows the Sun, Mercury, Venus, Mars and the Earth with the Moon and Jupiter.

The French clocks include numerous types of rotary, cartel, skeleton and mantel timepieces and with their progression through the various reigns of the XVIIth and early XIXth century show the identical changes in style as discovered in the French furniture of that era. Their fertility of ideas in design was expressed by artists interested primarily in beauty of casework in contrast with the English artisan who was equally adept at science and at decor. Characteristic of

that burden of ormolu which the Louis XV clocks opulently carried on their cases is one made by Ageron. Although this bracket timepiece carries no signature of the collaborating artists, the inlaid marquetry of the tulipwood and the ormolu design give every indication of the master workmanship of Wolff and Cafer. The new restraint signalizing the Louis XVI furniture is seen in a very important clock whose movement was constructed by Cauchard. The classic muse which is seated over the dial was modeled by Falconet, and the slight frieze of cherubs on the base with the ribbed motif in ormolu is a delight in refined ornamentation. This is also true of the clock of J. A. Lepaute, the inventor of the pin-pallete escapement. His grand-nephew, Jean Joseph Lepaute, official clockmaker for Napoleon I, was the maker of the fourteen day striking skeleton piece whose support on a black oblong base of four griffins finely modeled and chiseled is a definite signpost of the Napoleonic era. The decoration was executed by Thomire, the finest craftsman of the day. Other eminent French horologists represented in the show include Jolly, Crosnier, Courtin, Roggen, Mathieu and Feron, as well as many others.

In a group of German clocks, an octagonal pedestal astrological clock of Johannes Schneider with its exquisite case of silver is a true specimen of what was produced in the great atelier of Augsburg. To complete the exhibit are two Dutch "grandfather" clocks, one made by Pieter Klock, the other by Van Oostrom of Amsterdam.

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"THE GRAND DUCHESS TATIANA" and "THE GRAND DUCHESS OLGA" By KAULBACH  
These signed and dated portraits of the daughters of Nicholas II are now in the Schaffer collection of Imperial Russian Art Treasures.

### Kaulbach Pastels Depict Daughters Of Russian Czar

The two portraits of the daughters of Nicholas II by Kaulbach, which we reproduce just above, were originally in the Palace at Tsarkoye Selo. Now included in the Schaffer collection of Imperial Russian Art Treasures, these signed and dated pastels are of great interest as fine examples of one of the most famous German artists of the period, who did likenesses of the Czarina and all her children. An interesting photograph in Mr. Schaffer's possession shows a corner of the Czarina's reception room where the pastels hung prior to their removal from Russia.

The two little girls, strongly in contrast both as to physical type and personality, must certainly have been delightful subjects. In neither case is there any stressing of rank and in the depiction of Tatiana, especially, the artist has concentrated all his resources upon rendering charm and vivacity of expression. The black cap, set far back upon the golden curls, is so simple that the entire emphasis of the portrait rests upon the lively and glowing face. In his portrayal of Grand Duchess Olga, there is much more emphasis upon sheer femininity and the delicate pearl grays of the feathered hat as well as the tones of skin and hair display the artist's special feeling for the use of pastel.

A document in the possession of the Schaffer Galleries, issued by the Peoples' Commissariat for Foreign Trade, chronicles the release of these portraits from Russia, where it is interesting to note that Tsarkoye Selo has now been rechristened "Detskoye Selo" or the "Children's Village."

### BOSTON ACQUIRES AN IVORY PLAQUE

BOSTON.—A small but interesting item has been added by purchase to the collections of medieval arts—a carved ivory plaque of the early XIIIth century representing, "The Descent from the Cross," according to Edwin J. Hipkiss in the April *Bulletin* of the Museum of Fine Arts. This plaque, one panel of a triptych, was until two years ago in the Trivulzio Collection at Milan. It is illustrated and described in the recent work on Byzantine sculptures in ivory by Dr. Adolph Goldschmidt and Kurt Wietzmann. The description reads in part: "Middle portion of a triptych. (Plate CCXX.) Until 1933 in the collection of Prince Trivulzio. This relief is apparently Italian based on a Byzantine plaque, such as that at Hildesheim (Plate CCXIX) and possibly this very one. Although the composition is followed closely, the treatment is changed and follows the style of the early XIIIth century in Tuscany or northern Italy."

### African Negro Art To Be Embodied In Pictorial Record

The Museum of Modern Art announces that it has received a grant from the General Education Board for the purpose of making a photographic record of the Exhibition of African Negro Art now being shown at the Museum. About 450 objects will be photographed, the more important of them from two or three different angles. The collection, which will be known as the "Photographic Corpus of African Negro Art," will be composed of 500 photographs and a catalog of labels and indices.

The Museum has engaged Walker Evans to make the photographs for the collection, which will be completed before the exhibition at the Museum closes on May 19. Part of the objects in the exhibition will then be returned to private collectors and museums here and abroad, but nearly half of them will be retained to make up a circulating exhibition of African Negro Art, which will tour the United States.

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### RECENT AUCTION PRICES

AUTHORS CLUB ET AL. BOOKS  
American-Anderson Galleries.—A grand total of \$109,271 was realized by the sale on April 24 and 25 of the first editions, autograph letters, manuscripts, association books and other important items, the property of the Authors Club of New York and other owners. The feature of the sale was the group of twenty-two unpublished letters by Elisabeth Barrett Browning and Robert Browning, which were purchased by the general manager of the United Features Syndicate for \$40,000. Charles Sessler of Philadelphia was the underbidder at \$38,000 for these important documents.

The other principal prices in the dispersal are recorded below:

2—Rudolph Ackermann— <i>History of the Colleges of Winchester, Eton and Westminster</i> —London: R. Ackermann, 1816—first edition; Albert B. Ashforth, Jr. ....	\$2,000
12—Collection original 109 manuscripts by the contributors to the Authors Club <i>Liber Scriptorum</i> , including manuscripts by Mark Twain, Theodore Roosevelt, Frank R. Stockton, John Hay—New York, 1893; Gabriel Wells ....	1,800
22—Charlotte Brontë— <i>Jane Eyre</i> —London, 1847—first edition; James F. Drake, Inc. ....	1,750
61—William Combe— <i>The Tour of Dr. Syntax</i> —first editions of <i>The Three Tours of Dr. Syntax</i> , with original watercolor drawings by Rowlandson for four of the plates—London, 18(12)-20(-1); Charles Sessler ....	1,250
82—Charles Dickens—a page of the original manuscript of <i>Oliver Twist</i> and a signed autograph letter about it; Walter M. Hill ....	2,150
99—Emily Dickinson—collection of twenty-one unpublished autograph letters and notes; Charles Sessler ....	1,500
162—John Hay—autograph transcript of his poem, <i>Jim Bludso of the Prairie Bell</i> ; Walter M. Hill ....	1,000
189—Kelmscott Chaucer in white pigskin by the Doves Bindery (Hammersmith, 1896); Charles Sessler ....	1,400
235— <i>Microcosm of London</i> (The)—Illustrated with 104 plates and 118 original drawings—London: R. Ackermann (1808-10)—Augustus Pugin's personal copy of the first edition; Arthur Ackermann & Son, Inc. (Underbidder: E. Weyhe at \$3,000) ....	3,100
307—(David) Wyss— <i>Swiss Family Robinson</i> —London: printed for M. J. Godwin and Co., 1814—first English edition; Walter M. Hill ....	1,100
339—(Washington (George))—complete headquarters orderly book written at Valley Forge from January 1 to April 15, 1778—some portions unpublished; Gabriel Wells ....	1,750
344—(Walt) Whitman—ten autograph letters to his mother, dated 1866-8; A. F. Goldsmith ....	925

HARTSHORNE ET AL. PRINTS  
American-Anderson Galleries.—Fine etchings and lithographs, the property of various owners, brought a total of \$12,992 in the dispersal held on April 26. We list the highest prices obtained in the sale:

9—"Dempsey and Firpo" — lithograph—George Bellows—American: 1882-1925; William D. Cox ....	\$600
122—"Landscape with Three Cottages" — etching—Rembrandt—Dutch: 1606-69; Charles Sessler ....	725
145—"The Kitchen" — Whistler—American: 1834-1903; Charles Sessler ....	500
148—"The Palace" — Whistler; Charles Sessler ....	800
149—"The Balcony" — Whistler; Alden Galleries ....	650

SONN, RIGGS ET AL.  
FURNITURE, ETC.

American-Anderson Galleries.—The sale on April 24 of fine furniture, paintings and decorations, property of Herbert H. Sonn, New York, George W. Riggs, Washington, D. C., and other owners, realized a total of \$17,632. A Chippendale mahogany sofa in magnificent needlepoint, XVIIIth century, was sold to Mrs. H. F. Bernard for \$800, the highest single price in the dispersal.

### Several Auctions Arranged for May At Charpentier's

PARIS.—The Galerie Jean Charpentier, 76 Faubourg St. Honoré, announce some important sales from May 20 to 28, to be held under the direction of M. Etienne Ader. On May 20 and 21, XVIIIth century objects of art and furnishing from the collection of Madame Andre Saint will be offered. In addition to furniture by master cabinet-makers of the period is featured a group of paintings by well-known French artists, such as David, Grimou, Vigée Lebrun, Greuze, Schall, etc. Outstanding is an important work by Nattier, said to be a portrait of Lavoisier. Old prints of the French and English schools are also included. An important Beauvais tapestry after Leprince, Savonnerie rugs and various textiles will attract the attention of collectors in these fields, while in a small selection of Far Eastern objects of art appear some fine coromandel screens.

On May 24 and 25 will be sold another collection of XVIIIth century objects of art and furnishings assembled from various private sources. A feature of the dispersal will be a tapestry salon, complete with tapestry covered chairs. A group of Aubusson tapestries adds to the importance of the offering. In the furniture are many pieces such as small tables, secretaries and commodes which are from the hands of master ébénistes of the period. A group of paintings by old masters will appeal to collectors, as well as those desirous of completing a period decor. In addition to some fine Louis XVI clocks are a number of ceramics and sculptures in bronze and marble, which contributes so much to evoke the spirit of the times. Barometers, bookcases and other objects of utility and beauty complete the collection, which will be sold by M. Etienne Ader.

A further collection of objects of art and furnishings of the XVIIIth century, the property of Monsieur X, will come up for sale at the same galleries on May 28. A wide selection of desirable furniture will be offered, as well as some fine XVIth and XVIIth century tapestries. To be noted is a rare screen covered with Savonnerie fabric. In the decorations appear a group of sculptures by Clodion, Barye bronzes, porcelains and clocks, as well as various curios. Featured in the catalog is a number of paintings, mainly XIXth century, by such artists as Breton, Corot, Deamps, Fromentin, Meissonier, Troyon, etc.

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### FOREIGN AUCTION CALENDAR

#### LONDON Christie's

May 9—Porcelain decorative objects and furniture, from various consignors.

May 10—Pictures by old masters, the property of J. C. W. Sawbridge-Erle-Drax, Esq., and others.

May 14—Part I of the important collection of fine old English glass, formed by the late Joseph Biles, Esq.

May 16—Old English silver from various consignors.

May 21—Porcelain, objects of art and furniture, the property of F. C. Schweder, Esq.

May 22, 23—The important art collection formed by the late Edward Steinkopff.

May 29, 30—French and English furniture and Meissen porcelain from the collection of the late S. B. Joel.

May 31—Notable early English pictures, the property of the late S. B. Joel.

#### Puttick & Simpson

May 17—Part II of the Revelstoke collection of English pottery.

#### Sotheby's

May 7—Rare books.

May 13—Important letters, mss. and books.

May 30—Mediaeval silver from the collection of the late H. D. Ellis.

June 6—Early Chinese porcelain from the Charles E. Russell collection.

#### ZURICH Galerie Fischer

May 7—The Schwarzenbach and Westerwald collection.

May 8—The collection of Dr. F. Weber, Dr. Kodella and others.

May 11—Paintings by old and modern masters.

#### LEIPZIG Boerner

May 28-29—The rare print collection of Prince Oettingen-Wallerstein.

#### PARIS Jean Charpentier Gallery

May 20-21—XVIIIth century objects of art and furniture from the collection of Madame Andre Saint.

May 24, 25—XVIIIth century objects of art and furnishings, consigned from various sources.

May 28—Rare furniture and objects of art, of the XVIIIth century, coming from the collection of Monsieur X.

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## Calendar of Exhibitions in New York

**Ackermann Galleries, 50 East 57th Street**—Special prints by Elizabeth Gulland, to May 15.

**L. Alavoine & Co., 712 Fifth Avenue**—Exhibition of French interior decoration and furniture.

**American-Anderson Galleries, 30 East 57th Street**—Salons of America exhibition, May 7-25.

**American Fine Arts Building, 215 West 57th Street**—National Academy of Design's exhibition of photographs.

**An American Place, 509 Madison Avenue**—Paintings by Arthur G. Dove.

**Arden Gallery, 460 Park Avenue**—Paintings, sculpture and pottery.

**Argent Galleries, 42 West 57th Street**—Paintings by Charlotte Berend of Berlin, to May 11.

**Artists Gallery, Towers Hotel, Brooklyn**—Work in varied media by the Brooklyn Painters and Sculptors, to May 24.

**Isabella Barclay, Inc., 136 East 57th Street**—Fine antique furniture, textiles, wall papers and objects of art.

**Bignou Galleries, 22 East 57th Street**—A XIXth century selection.

**Brooklyn Museum, Eastern Parkway**—Persian miniatures and pottery; ninth annual exhibition of American block prints, to May 12; group show of sculpture, to September 2.

**Brummer Gallery, 55 East 57th Street**—Sculpture by Mateo Hernandez, to May 11.

**Ralph M. Chait, 600 Madison Avenue**—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hippisley and other collections.

**Columbia University, Low Memorial Library**—International exhibition of modern bookbinding.

**Contempora Art Circle, 509 Madison Avenue**—Paintings and watercolors by Alice Neel, May 6-18.

**Contemporary Arts, 41 West 57th Street**—Paintings of painters' children by Contemporary Arts group and guests, to May 11; paintings by Emory Ladanyi, to May 18.

**Decorators Club Gallery, Sibb Building**—Exhibition of nursery decorations and designs, to May 11.

**Delphic Studios, 724 Fifth Avenue**—Drawings by Anthony E. Zipprich, paintings by Anne Neagoe, to May 5.

**Demotte, Inc., 25 East 78th Street**—Gothic sculpture, tapestries, etc.

**Downtown Gallery, 113 West 13th Street**—Exhibition of ten portrait heads by Nakian, to May 18.

**A. S. Drey, 680 Fifth Avenue**—Paintings by old masters, antique sculpture and furniture.

**Durand-Ruel Galleries, 12 East 57th Street**—Pastels and gouaches by Degas, Renoir, Pissarro and Cassatt, to May 11.

**Durlacher Bros., 670 Fifth Avenue**—Paintings by old masters.

**Ehrlich-Newhouse Galleries, 578 Madison Avenue**—Small portraits in gouache by Marion Jochimsen, landscapes by George László, flower paintings by Bessie Lasky, to May 11.

**Eighth Street Gallery, 61 West 8th Street**—Group show by members.

**Daniel H. Farr, 11 East 57th Street**—Antique furniture, silver and porcelains.

**Ferargil Galleries, 63 East 57th Street**—Fantasies by Marcia Stebbins.

**French & Co., Inc., 210 East 57th Street**—Special exhibition of needlepoint; permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

**Gallery for French Art, Rockefeller Center**—Famous Women of French History.

**DOWNTOWN NAKIAN GALLERY**—SCULPTURE PORTRAITS of the NEW DEAL 113 WEST 13th ST. — NEW YORK

**Gallery of Living Art, 100 Washington Square**—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

**Gallery Secession, 49 West 12th Street**—Paintings by Louis Schanker, group show, to May 13.

**Garland Gallery, 29 West 57th Street**—Paintings by Xceron.

**Edward Garratt, Inc., 485 Madison Avenue**—Exhibition of English and French XVIIth and XIXth century furniture.

**Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue**—Flower paintings by Eulabee Dix, May 7-18.

**Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.**—Portraits by John Lavalle, May 6-18.

**Grant Gallery, 9 East 57th Street**—Paintings by Warren Newcombe, to May 11.

**Genevieve Karr Hamlin Studios, 58 West 57th Street**—Watercolors and drawing by Talbot Faulkner Hamlin, to May 19.

**Marie Harriman Gallery, 61 East 57th Street**—Paintings by French and American artists.

**Hartow, McDonald Co., 667 Fifth Avenue**—Paintings and watercolors by Ogden Pleissner, to May 11.

**Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 54th Street**—Fine works of art, Egyptian, Greek, Roman, Medieval and Renaissance.

**Kennedy Galleries, 785 Fifth Avenue**—Etchings and watercolors by Martin Lewis.

**Keppel Galleries, 16 East 57th Street**—Drawings and etchings by Heintzelman.

**Kleemann Galleries, 38 East 57th Street**—Lithographs by Childe Hassam, to May 20.

**Knoedler Galleries, 14 East 57th Street**—Etchings, dry points and lithographs by Forain, to May 24; paintings of New Mexico by Ralph Flint, May 6-18.

**Kraushaar Galleries, 680 Fifth Avenue**—Paintings and prints by American artists.

**La Salle Gallery, Broadway at 123rd Street**—First anniversary exhibition featuring surrealist paintings by Rodriguez Orgaz, to May 5.

**John Levy Galleries, 1 East 57th Street**—Paintings by old masters.

**Julien Levy Gallery, 602 Madison Avenue**—Photographs by Cartier Bresson, Walker Evans and Alvarez Bravo, to May 7.

**Lillienfeld Galleries, Inc., 21 East 57th Street**—Paintings by old masters.

**Little Gallery, 18 East 57th Street**—Handwrought silver, decorative pottery, jewelry, by distinguished craftsmen.

**Macbeth Gallery, 11 East 57th Street**—Still lifes by Emil Carlsen, lithographs by Theo White, to May 13; group show of paintings and watercolors, during May.

**Pierre Matisse Gallery, 51 East 57th Street**—Paintings by André Masson, to May 27.

**Guy E. Mayer, 578 Madison Avenue**—Dry-points and etchings by Louis C. Rosenberg, to May 18.

**Metropolitan Galleries, 730 Fifth Avenue**—Works of rare old masters.

**Metropolitan Museum of Art, 82nd St. and Fifth Avenue**—Bryson Burroughs Memorial Exhibition, to May 5; Egyptian Acquisitions, 1933-34.

**Midtown Galleries, 559 Fifth Avenue**—Recent paintings by Paul Meltsner, to May 18.

**Milch Galleries, 108 West 57th Street**—Figure and landscape paintings by Leon Kroll, to May 11.

**Montross Gallery, 785 Fifth Avenue**—Group show of paintings and sculpture by American artists, to May 11.

**Morton Galleries, 130 West 57th Street**—Paintings by American artists.

**Museum of Irish Art, Ritz Tower, Park Avenue at 57th Street**—Paintings by Power O'Malley, to May 14.

**Museum of Modern Art, 11 West 53rd Street**—Loan exhibition of African Negro art, to May 19.

**Museum of the City of New York, Fifth Avenue at 10th Street**—Permanent Alcove of 1770; "XVIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935"; prints, maps, watercolors and paintings of New York City, part of the Edward W. C. Arnold collection. Closed on Tuesdays.

**Newark Museum, N. J.**—The Maya Indian, to June 1; Tibetan art; modern American oils and watercolors, P. W. A. P. acquisitions; life and work of John James Audubon, to June 23; the design in sculpture. Closed Mondays and holidays.

**New York Historical Society, 170 Central Park West**—American architectural books, 1775-1857, from the society's collections.

**New York Public Library, Central Bldg.**—Exhibition of modern color prints.

**Arthur U. Newton Galleries, 11 East 57th Street**—Paintings by old masters.

**P. E. D. A. C. Gallery, 30 Rockefeller Plaza**—Special exhibition of painting, sculpture and architecture by alumni of the Fontainebleau School, through May 15.

**Parish-Watson, 44 East 57th Street**—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

**Frank Partridge, Inc., 6 West 56th Street**—Fine old English furniture, porcelain and needlework.

**Georgette Passoldt Gallery, 22 East 60th Street**—Paintings of Provence and original drawings by Blala, to May 9.

**Pen and Brush Club, 16 East 10th Street**—Oil paintings by members, to May 10.

**Pratt Institute, Brooklyn**—Annual exhibition of the School of Fine and Applied Arts, to May 8.

**Raymond and Raymond, 40 East 49th Street**—Color facsimiles of paintings, pastels and chalk drawings by Renoir.

**Rehn Galleries, 683 Fifth Avenue**—"Spring 1935," group show of work by thirty-two artists.

**Reinhardt Galleries, 730 Fifth Avenue**—Old masters, modern French and American contemporary art.

**Rockefeller Center Forum**—Industrial Arts Exposition, to May 15.

**Rosenbach Co., 15-17 East 51st Street**—Rare furniture, paintings, tapestries and objets d'art.

**Schaffer Galleries, 38 West 50th Street**—Exhibition of Imperial Russian treasures.

**Schwartz Galleries, 507 Madison Avenue**—Prints by modern artists.

**Scott & Fowles, 745 Fifth Avenue**—XVIIth century English paintings and modern drawings.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street**—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

**Sixtieth Street Gallery, 138 East 60th Street**—Work by fifty American painters, during May.

**Marie Sternier, 9 East 57th Street**—Hawaiian watercolors by Robert Lee Eksridge, to May 11.

**Symons, Inc., 729 Fifth Avenue**—English and French clocks of the XVIIth and XVIIIth centuries.

**Taylor & Low, 758 Madison Avenue**—Paintings by Kimon Nicolaides.

**Ten Dollar Gallery, 28 East 56th Street**—Watercolors by Werner Drewes and Miyamoto.

**Ton Ying Galleries, 5 East 57th Street**—Special exhibition of Chinese art.

**Valentine Gallery of Modern Art, 69 East 57th Street**—Paintings by French and American artists.

**Vernay Galleries, 19 East 5th Street**—"Needlework of Today" for the benefit of The New York Association for the Blind, Lighthouse No. 1, and the Adopt a Family Committee, to May 11; special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

**Julius Weitzner, 36 East 57th Street**—German and Italian primitives.

**Weyhe Gallery, 794 Lexington Avenue**—Watercolors by W. Elsenschitz, to May 18.

**Wildenstein Galleries, 19 East 64th Street**—Paintings by old masters and rare French XVIIth century sculpture, furniture, tapestries and objects d'art.

**Zborowski, 460 Park Avenue**—Paintings by French artists.

**Howard Young Galleries, 677 Fifth Avenue**—Paintings by old masters.

**Yamanaka Galleries, 680 Fifth Avenue**—Chinese and Japanese art.



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